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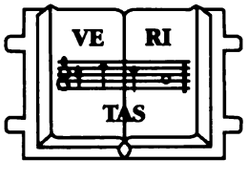

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WITH A PREFACE BY

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Felix Mendelssohn Bartholdy

FELIX MENDELSSOHN

IT is generally the fate of the musical composer to be neglected during his lifetime, and honored with a tardy appreciation after his death. His work, if it have genuine novelty, is but gradually understood; its appeal is slow in the exact degree of its depth; and when success finally comes, it is too late to do the composer any good. With Mendelssohn, precisely the reverse was the case. Idolized during his lifetime, he has been rather slighted ever since. He was so easily understood that his contemporaries worshipped him; and perhaps for no other reason people are nowadays inclined to treat him patronizingly or contemptuously. An indulgent pity for Mendelssohn is part of the stock-in-trade of many amateurs who desire to be considered knowing.

In order to grasp the reasons both of Mendelssohn's remarkable popularity during his lifetime and of its later waning, it is necessary to understand his historical place, his relations to his predecessors and his contemporaries. All the composers of his day, to begin with, took up their art where Beethoven had laid it down. Naturally their problem was not an easy one. Beethoven had apparently carried structure as far as it could be carried; the marvellous architecture of his sonatas and symphonies could not be rivalled, far less excelled; and there seemed nothing left for the new-comers but to relax the search for formal perfection, and give their work interest by carrying further the poetic suggestiveness, the emotional ardor, that Beethoven had himself introduced. Here there seemed to be room for new advance. The domain of extrinsic associations, such as Beethoven had ventured into in his *Pastoral Symphony*, was of unlimited extent, and all his successors, in one way or another, looked thither, and not to the further conquest of pure musical beauty, for their effects. They were, in a word, romanticists.

Mendelssohn, however, occupied among the romanticists a somewhat peculiar position. He was a romanticist with a classical equipment. He bridged the chasm from the old style to the new. Men were at first repelled, naturally enough, by the more thoroughgoing romanticists, by men like Schumann and Chopin, who, seduced by the turbulent emotions and the poetic fancies they wished to express, broke with tradition entirely and spoke in a language wholly unfamiliar. Schumann, though now so universally respected, at first met with almost as much misconception as Beethoven, because he delivered himself in a style wholly subjective and unconventional. But Mendelssohn, who had the orthodox training, who wrote canons and fugues when he was in pinafores, and fed on the works of one knows not what "kapellmeisters," had the classical idiom at his fingers' ends. To him, as to the musical people of the time, it was the mother-tongue, the vernacular. Moreover, though he was a man of imagination and sensibility, he was far from being a passionate, intense romanticist like Schumann; his feelings were discreet and well-bred, his fancies clipt of wing, so to speak, and thoroughly under control. Accordingly, while he was enough a romanticist to pique people's curiosity, to impress them as having something novel and interesting to say, he was enough a classicist, by both training and temper, not to repel them by the profundity or perversity of his way of saying it. He had a new and delicate vein of sentiment; he had the old and familiar mode of utterance. No wonder he was admired by listeners whom he both stimulated and satisfied.

But the trouble with Mendelssohn was the trouble of all products of a transition period. He was a little of one thing and a little of another; and as soon as the world fell under the spell of a more thoroughgoing, unmixed romanticism it discarded him as a hybrid, and scorned him more than he deserved. Our grandfathers, who

formed their taste for poetry on Goldsmith and Dr. Johnson, considered Southey and Campbell very thrilling persons; they are dreary enough to the reader of Shelley and Keats, while to the devotee of Browning and Whitman they are non-existent. In the same way Weber, Mendelssohn, and Schubert, who may be called the Classic Romanticists in music, are considered a little tame by lovers of pure romanticism such as Chopin's and Schumann's, and hopelessly antiquated by the ultra-romanticists who rally round Wagner and Liszt. The modern view is thus as unfair to Mendelssohn as the over-favorable one of which it is the reaction. He is, to be sure, a little obvious and trite to modern ears, but his peculiar virtues are as great as they ever were, and eventually the pendulum of opinion will cease its wide oscillations and reach a mean position that will do justice both to what is admirable in him and to what is less than admirable. In the meantime, it will be interesting to weigh the evidence, for and against, a little more in detail.

There is much, certainly, that can and must be said against him; perhaps we may best begin by getting it out of the way. For a point of departure in this ungrateful but necessary task, nothing could serve better than a few sentences from an article entitled *Judaism in Music*, by one of the most convinced enemies Mendelssohn has ever had, Richard Wagner. "He has shewn us," writes Wagner, "that a Jew may have the amplest store of specific talents, may own the finest and most varied culture, the highest and tenderest sense of honor—yet without all these preëminences helping him, were it but one single time, to call forth in us that deep, that heart-searching effect which we await from Art because we know her capable thereof, because we have felt it many a time and oft, so soon as once a hero of our art has, so to say, but opened his mouth to speak to us. . . . In hearing a piece of this composer's, we have only been able to feel engrossed where nothing beyond our more or less amusement-craving Phantasy was roused through the presentment, stringing-together, and entanglement of the most elegant, the smoothest and most polished figures, . . . but never where those figures were meant to take the shape of deep and stalwart feelings of the human heart." And so on, through mazes of true Wagnerian metaphysics and verbosity, the point of which, so far as point emerges, is that Mendelssohn does not speak powerfully to the heart. We are interested and charmed by him, but never stirred.

Making all due allowance for the personal bias of Wagner, who as an emotionalist, indifferent to the subtler refinements of art, was incapable of appreciating the beauty which goes far to make up for the lack of force in Mendelssohn, it is still impossible to deny that the latter was deficient in the crude but potent vigor of sheer manhood. His blood was not red, his feelings were not impetuous, his passions were not deep. There was something emasculate about this polished gentleman, this accomplished scholar. His nature was always sunny, genial, happy; he seems to have been not only superior to the more sinister emotions of discontent, bitterness, and grief, but incapable of them. His character, like a picture that is all high lights, is a little flat. We miss in it the shadows and contrasts of more tragic capacities, held under control but ever present. It is not needful to discuss here how much this limitation of his nature was the result of the ease and good fortune of his life, which might well be described by the title of one of his overtures,—*A Calm Sea and Prosperous Voyage*. The question has been touched upon in the Introduction to the *Songs Without Words*, in the Ditson Edition. Here it is sufficient to emphasize the fact that Mendelssohn did lack the strong fibre, the savage primordial manhood, that went to the making of Titans like Bach and Beethoven.

This lack of virility is traceable in his music in two ways: it affects both its substance and its style. His expression, in the first place, is generally either gay and brilliant, or sentimental and sweet,—almost saccharine. It is surprising how he harps on these two strings. The first is almost peculiar to him; at least, few composers have so mastered the fairy-like vein, the vein of the delicate,

the rapid, the kaleidoscopic. Witness the *Midsummer Night's Dream Overture*, the *Scherzo* of the *Scotch Symphony*, and in the present volume, the *Leicht und Luftig*, the *Rondo Capriccioso*, the second of the *Fantaisies*, opus 16, and the *Scherzo a Capriccio*. The mood which alternated with this mood of magic and witchery is one of Teutonic sentiment unrelieved by humor, a portentous earnestness that ranges from the grandiose to the melancholy, and is almost always tedious. Such, for example, is the mood of the fourth, ninth, sixteenth, and twenty-third of the *Songs Without Words*, and, in this volume, the posthumous *Albumblatt*, and a few of the generally admirable *Variations*. So far as expression is concerned, Mendelssohn has little variety, and for the most part but see-saws back and forth from the graceful to the sentimental, with excursions into the mild dramatic. The sympathies of his curiously restricted nature were not diverse enough to suggest a wide range of utterance.

His style is marred by a similar monotony. He sticks to a key, for example, as a bee sticks to a flower. He wheels off occasionally into the dominant or relative minor, adjacent garden-beds, but back he comes before one knows he is gone. Tonalities seem to hypnotize him, and in pieces like the first movement of the *Scotch Symphony* he is perfectly powerless to tear himself away. And he adheres not only to one key *ad nauseam*, but even to one mode. No one, unless possibly Tchaïkovsky, luxuriates in the minor like Mendelssohn. Again, his figures of accompaniment enthrall him, and, unable to get away, he reiterates them for page on page, as in the tenth, thirteenth, nineteenth, and twenty-fourth of the *Songs Without Words*, and even in the final Allegro of the admirable *Variations*, opus 83, where the monotony of the close nearly ruins the effect of the fine piece as a whole. In all these ways, Mendelssohn's style is monotonous and wearisome.

So much of what is implied in the sentences of Wagner, let us admit. Let us grant that Mendelssohn's nature is lacking in virility and passion, and that these shortcomings produce a certain thinness and monotony in his work, both in its substance and in its style. Is there not still a case for him? Has he not still a justification for being? Assuredly, yes.

Mendelssohn's mastery of the intellectual side of music is beyond question; and his claim, on this score alone, to respect and study, is not in the least invalidated by the points we have been making. It is emotionally that he falls short; in symmetry of form, in purity of style, in all those invaluable qualities, in a word, that are traceable to the mind rather than to the heart, Mendelssohn is undeniably great. There is never any turgidity of thought in his work, any dubiety of intention, any clouding of the pattern. He knows what he wishes to say, and he says it with all the accuracy and finesse that an inherited keenness of mind and a long and severe training in technique so generously gave him. Louis Ehlert, in his *Letters on Music*, after confessing that though he took up the *Songs Without Words* on their first appearance with curiosity, he laid them down with disappointment, that "not one of these pale, elegant melodies made a deep impression on him," adds discerningly that "this muse does not choose to conquer by surprise; she prefers to awaken admiration through the beauty of symmetry. . . . The more we occupy ourselves with these works," he continues, "the more we understand the high mastery of style displayed in them, the admirable economy with which their inward proportions are conducted; the greater becomes our regard for that inborn sense of fitness, that unshaken loftiness of principle, which we find displayed in them." And Mr. William F. Apthorp, in contrasting Mendelssohn with his most brilliant contemporary, Schumann, lays stress on the same point. "The last great classic master in music," he says, "universally recognized as such, was Felix Mendelssohn. It is true that he was more famous in his own day, and is to a great extent so still, as a romanticist than as a classicist; indeed he was both. But he was distinctly a classicist *jusqu'au bout des ongles;* strongly romantic as his native bent was, and full rein as he gave it for his time, he never

indulged it at the expense of his classicism.... Robert Schumann cannot compare with him in this respect; with Schumann the romantic side preponderated over the classic. Even if we admit that his artistic aims may have been as classic in spirit as Mendelssohn's,—which a careful study of his works gives some reason for believing,—the accident of lacking early training made him far less in condition to compass them than Mendelssohn, whose technical musical education was phenomenally thorough. Perfection of musical form was something that Schumann always had to struggle for; with Mendelssohn it was a second nature."

It would be hard to overestimate the importance to music of just such a master, in the romantic period in which Mendelssohn lived. The world was never in greater need of checks and restraints, of a healthy and vital conservatism. As we have seen, the followers of Beethoven, abandoning further search for formal perfection, threw themselves with the most unrestrained enthusiasm into the pursuit of all sorts of novel expression, picturesque and sentimental. They too often surrendered clearness in the interest of poignancy, and were so anxious to do justice to their subjective and whimsical emotions that they forgot to be intelligible. Ardent feeling melted the lines of their work, which fused into an amorphous mass. The tendency of the day was toward vagueness. Of this tendency Mendelssohn, with his clear mind and classical sympathies, was a most valuable corrective. He held out stoutly for that solidity and good structure without which even the most beautiful details and moments are likely to lose their effect. Less carried away by momentary impulse than men of richer temperament and more enslaving genius, he took pains always with the general plan which they were too apt to neglect. And since, after all, in a work of art, which by its very nature is a complete and living organism, the virtue of all special features depends on their orderly relation to the general scheme, he was conservative of principles as vital as they were in danger of being forgotten.

The difference between the romantic and the classical point of view comes out nowhere more significantly than in the matter of time and rhythm, the elements of musical effect most essential to that clearness which classicism demands, which romanticism is willing to sacrifice. The regular recurrence of pulse is the supreme means of giving definition to sound; without it music is hardly more than mellifluous noise. It fixes and makes intelligible the otherwise elusive and impalpable system of tones. Regularity of accent, mensurability of tones, these are what make music a rational and comprehensible language. The tendency of romanticists, then, to take liberties with time and rhythm, is deeply indicative of their general state of mind. Being in a vague dream of emotion in which nothing stands out sharp or well defined, they naturally express themselves in phrases which disguise or entirely lose the accent and the time measurement. Chopin and Schumann sometimes used the *tempo rubato* so freely as to jeopardize intelligibility, and Wagner openly avowed, in his theory of "infinite melody," his contempt for definite phraseology, and his belief that a purely amorphous succession of tones would be the ideal musical expression. Mendelssohn's practice is sharply opposed to all this. The very insistence, to the point of monotony, of his figures of accompaniment, alluded to above, results from his intense consciousness of the metrical scheme, his inability even to modify it. His conscientious distaste for *tempo rubato*, that seductive means of expression so difficult to use, so easy to abuse, was so deeply rooted that it almost did violence to his instinctive romanticism. That is a delicious story of his making a retard in the *Introduction* to the *Second Symphony* of Beethoven, explaining apologetically that "one cannot always be good." Finally, he believed so sincerely in the necessity of absolute symmetry of phrase that his melodies are often almost too palpably square-cut, too obtrusively regular in pattern. He conceived rhythm almost as inexorably as those youthful "speakers" who conceive poetry from the standpoint of the First Reader. But all this made him an immensely wholesome influence in music, a conserver of tra-

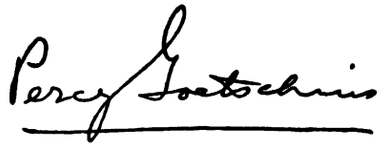
ditions, a check on the riotous romanticism that in his day threatened to destroy artistic law and order altogether.

The foregoing analysis ought to suggest to us the proper interpretation of the works for piano of which this volume consists. Obviously enough, our first effort in playing the work of such a man should be to obtain perfect regularity of tempo, perfect balance of form, perfect clarity and simplicity of expression. The melodies must sing, the accompaniment must fall properly into the background. Light and shade must be carefully adjusted. Nor is all this as easy, as unworthy of one's mettle, as ambitious pianists are wont to suppose. How few people can really keep time! How few have sufficient control and independence of the fingers to differentiate a melody from an accompaniment! When the player can do these things, so fundamental, so essential, then, and not until then, he may turn his thoughts to expression. But even then he must avoid all overloading of emotion, all effort to make the music say more than the composer put into it. Poignancy, intensity, passion, are out of place in playing Mendelssohn; they are grotesque. We do not think of letting our voices break or our eyes fill when reading aloud from Pope or Boileau. Punctilious accuracy, an ingenuous frankness, above all a sense of beauty keenly alive to grace of line and delicate amenity of expression, these are the qualities most necessary to the Mendelssohn player. The symmetry of the form, the simple unfurbelowed loveliness of the melodies, the transparent purity of the tone-coloring, must be revealed. And since clear delineation, natural phrasing, and pure tone are the prime requisites of all good piano-playing, are indeed the qualities without which all others fail and are of no effect, it is hard to imagine any better companion for students of the piano than Mendelssohn.

EDITOR'S NOTE

THE compositions for pianoforte of Mendelssohn, contained in this volume, have been selected chiefly with a view to presenting the composer's characteristics in the most striking manner; but they also include those of his works which have become in the best sense popular, and ensure the music-lover a high degree of enjoyment.

The object of our revision has been accurate definition of the phrasing and notation, careful and systematic fingering, and a few general directions concerning interpretation, and the use of the pedal.



Boston, Mass., August, 1906

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HIRTY PIANO COMPOSITIONS
BY FELIX MENDELSSOHN

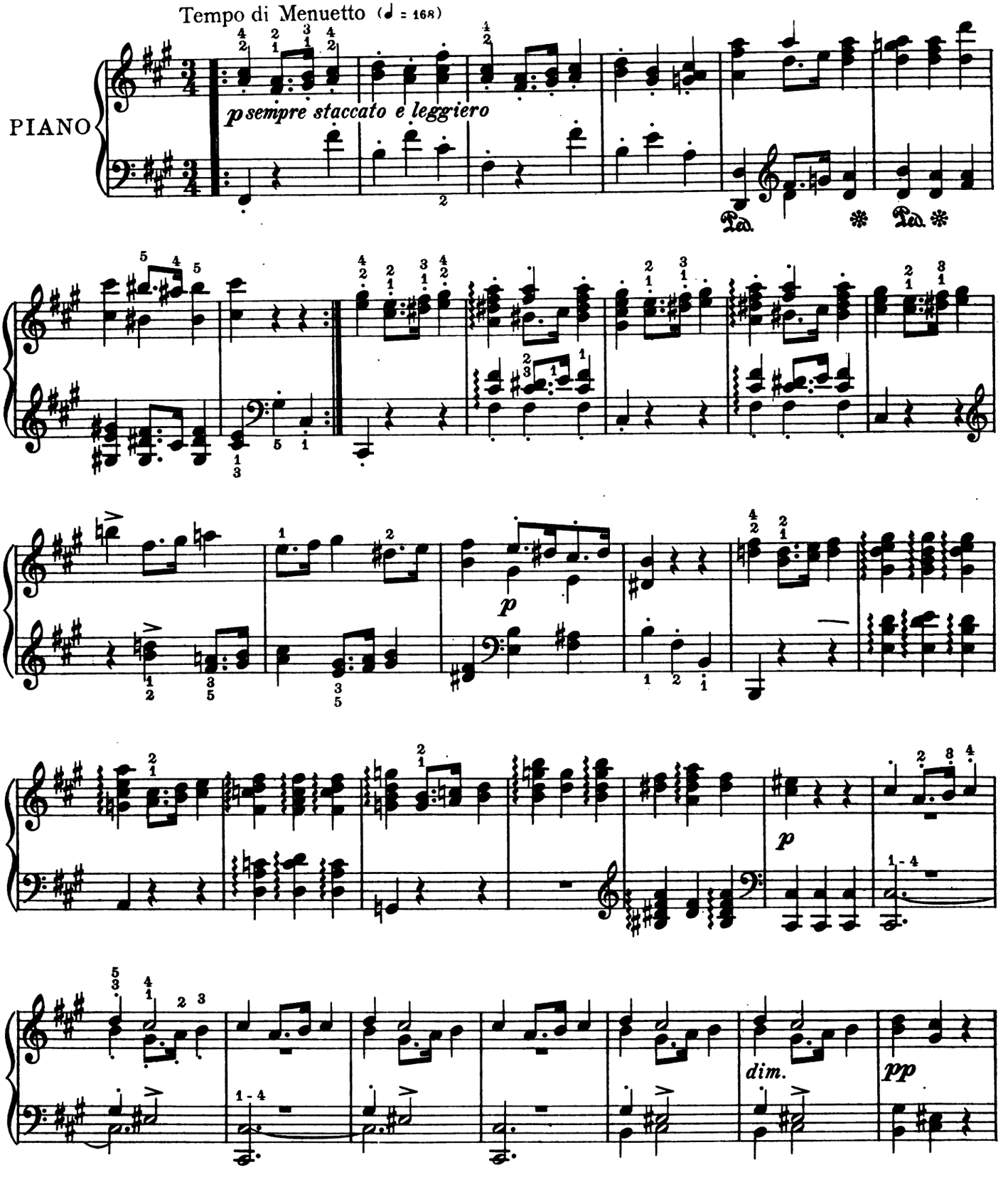
TEMPO DI MENUETTO

FROM THE SONATA IN E MAJOR

(Composed in 1826)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 6, Nº 2.



The sonata, of which this is the Menuetto, consists of four movements, separated by unusually brief interruptions. The tempo of the principal section must be very moderate, that of the Trio (più vivace) a little quicker. The former is wholly staccato, the latter legato.

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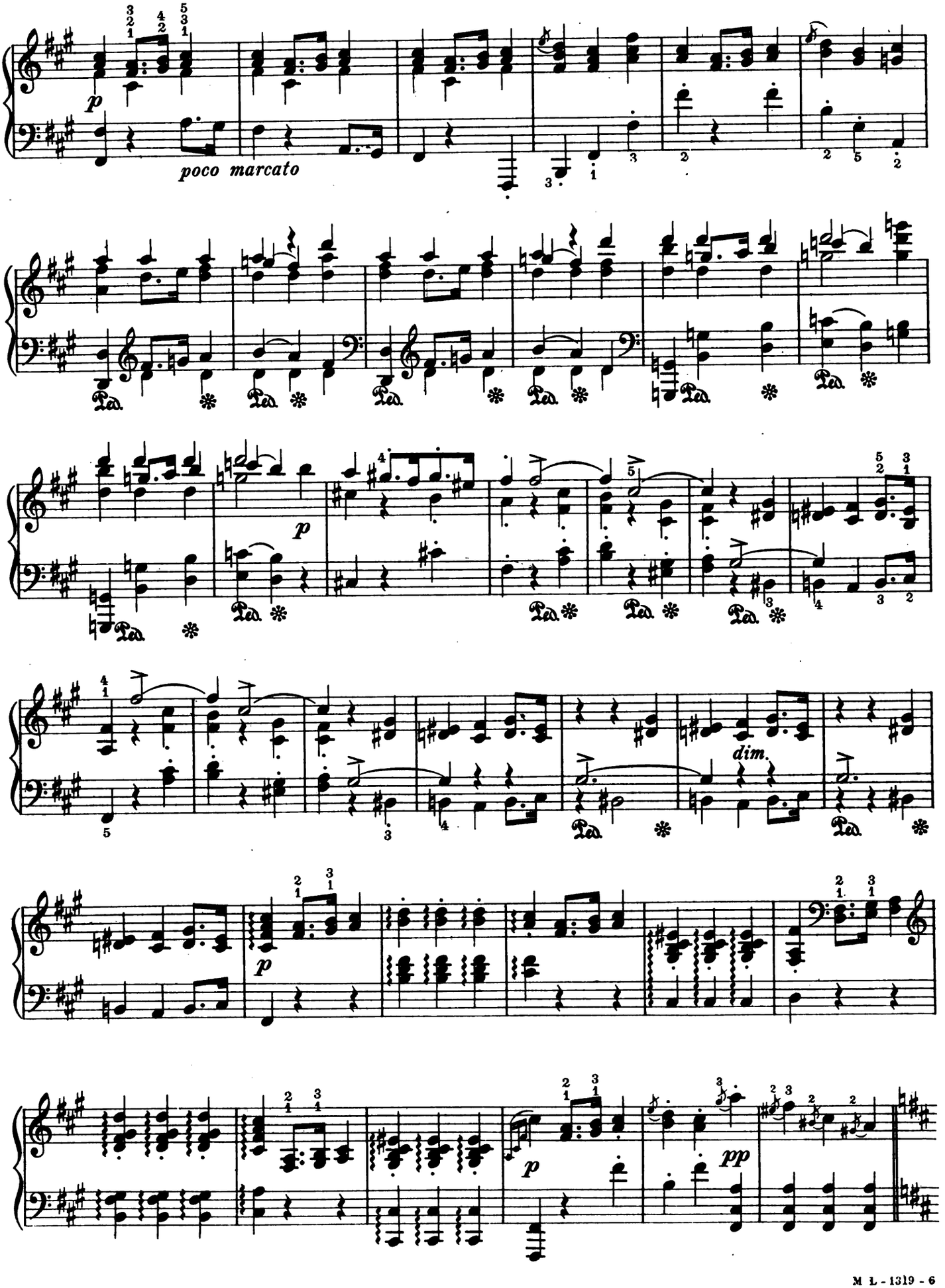
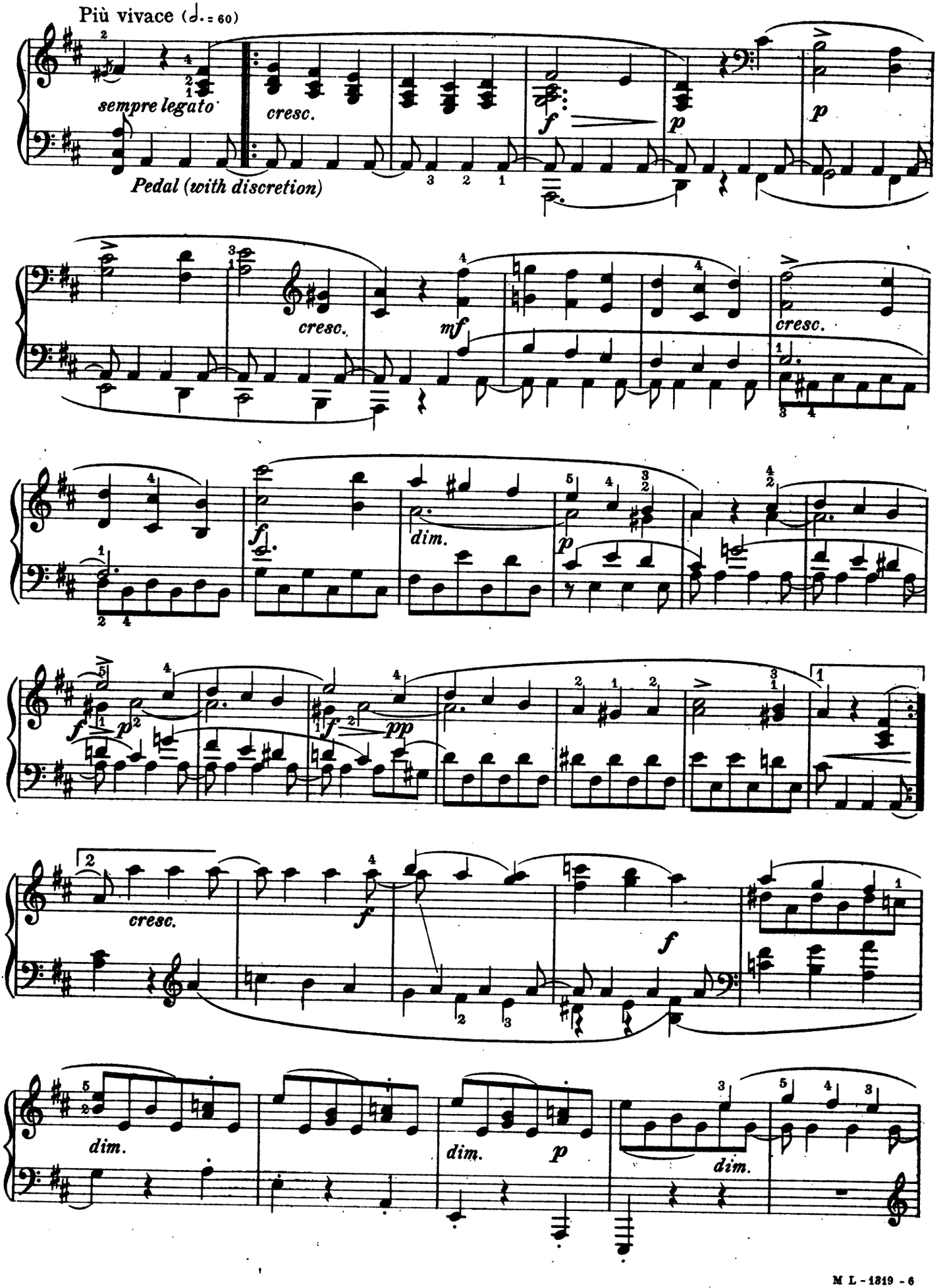

p
poco marcato
Ped.
p
dim.
p
pp


Più vivace (♩. = 60)
sempre legato
Pedal (with discretion)
cresc.
f
p
mf
dim.
pp

indulged it at the expense of his classicism.... Robert Schumann cannot compare with him in this respect; with Schumann the romantic side preponderated over the classic. Even if we admit that his artistic aims may have been as classic in spirit as Mendelssohn's,—which a careful study of his works gives some reason for believing,—the accident of lacking early training made him far less in condition to compass them than Mendelssohn, whose technical musical education was phenomenally thorough. Perfection of musical form was something that Schumann always had to struggle for; with Mendelssohn it was a second nature."

It would be hard to overestimate the importance to music of just such a master, in the romantic period in which Mendelssohn lived. The world was never in greater need of checks and restraints, of a healthy and vital conservatism. As we have seen, the followers of Beethoven, abandoning further search for formal perfection, threw themselves with the most unrestrained enthusiasm into the pursuit of all sorts of novel expression, picturesque and sentimental. They too often surrendered clearness in the interest of poignancy, and were so anxious to do justice to their subjective and whimsical emotions that they forgot to be intelligible. Ardent feeling melted the lines of their work, which fused into an amorphous mass. The tendency of the day was toward vagueness. Of this tendency Mendelssohn, with his clear mind and classical sympathies, was a most valuable corrective. He held out stoutly for that solidity and good structure without which even the most beautiful details and moments are likely to lose their effect. Less carried away by momentary impulse than men of richer temperament and more enslaving genius, he took pains always with the general plan which they were too apt to neglect. And since, after all, in a work of art, which by its very nature is a complete and living organism, the virtue of all special features depends on their orderly relation to the general scheme, he was conservative of principles as vital as they were in danger of being forgotten.

The difference between the romantic and the classical point of view comes out nowhere more significantly than in the matter of time and rhythm, the elements of musical effect most essential to that clearness which classicism demands, which romanticism is willing to sacrifice. The regular recurrence of pulse is the supreme means of giving definition to sound; without it music is hardly more than mellifluous noise. It fixes and makes intelligible the otherwise elusive and impalpable system of tones. Regularity of accent, mensurability of tones, these are what make music a rational and comprehensible language. The tendency of romanticists, then, to take liberties with time and rhythm, is deeply indicative of their general state of mind. Being in a vague dream of emotion in which nothing stands out sharp or well defined, they naturally express themselves in phrases which disguise or entirely lose the accent and the time measurement. Chopin and Schumann sometimes used the *tempo rubato* so freely as to jeopardize intelligibility, and Wagner openly avowed, in his theory of "infinite melody," his contempt for definite phraseology, and his belief that a purely amorphous succession of tones would be the ideal musical expression. Mendelssohn's practice is sharply opposed to all this. The very insistence, to the point of monotony, of his figures of accompaniment, alluded to above, results from his intense consciousness of the metrical scheme, his inability even to modify it. His conscientious distaste for *tempo rubato*, that seductive means of expression so difficult to use, so easy to abuse, was so deeply rooted that it almost did violence to his instinctive romanticism. That is a delicious story of his making a retard in the *Introduction* to the *Second Symphony* of Beethoven, explaining apologetically that "one cannot always be good." Finally, he believed so sincerely in the necessity of absolute symmetry of phrase that his melodies are often almost too palpably square-cut, too obtrusively regular in pattern. He conceived rhythm almost as inexorably as those youthful "speakers" who conceive poetry from the standpoint of the First Reader. But all this made him an immensely wholesome influence in music, a conserver of tra-

ditions, a check on the riotous romanticism that in his day threatened to destroy artistic law and order altogether.

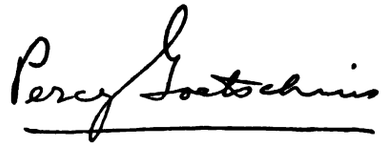
The foregoing analysis ought to suggest to us the proper interpretation of the works for piano of which this volume consists. Obviously enough, our first effort in playing the work of such a man should be to obtain perfect regularity of tempo, perfect balance of form, perfect clarity and simplicity of expression. The melodies must sing, the accompaniment must fall properly into the background. Light and shade must be carefully adjusted. Nor is all this as easy, as unworthy of one's mettle, as ambitious pianists are wont to suppose. How few people can really keep time! How few have sufficient control and independence of the fingers to differentiate a melody from an accompaniment! When the player can do these things, so fundamental, so essential, then, and not until then, he may turn his thoughts to expression. But even then he must avoid all overloading of emotion, all effort to make the music say more than the composer put into it. Poignancy, intensity, passion, are out of place in playing Mendelssohn; they are grotesque. We do not think of letting our voices break or our eyes fill when reading aloud from Pope or Boileau. Punctilious accuracy, an ingenuous frankness, above all a sense of beauty keenly alive to grace of line and delicate amenity of expression, these are the qualities most necessary to the Mendelssohn player. The symmetry of the form, the simple unfurbelowed loveliness of the melodies, the transparent purity of the tone-coloring, must be revealed. And since clear delineation, natural phrasing, and pure tone are the prime requisites of all good piano-playing, are indeed the qualities without which all others fail and are of no effect, it is hard to imagine any better companion for students of the piano than Mendelssohn.

Daniel G. Mason.

EDITOR'S NOTE

THE compositions for pianoforte of Mendelssohn, contained in this volume, have been selected chiefly with a view to presenting the composer's characteristics in the most striking manner; but they also include those of his works which have become in the best sense popular, and ensure the music-lover a high degree of enjoyment.

The object of our revision has been accurate definition of the phrasing and notation, careful and systematic fingering, and a few general directions concerning interpretation, and the use of the pedal.



Boston, Mass., August, 1906

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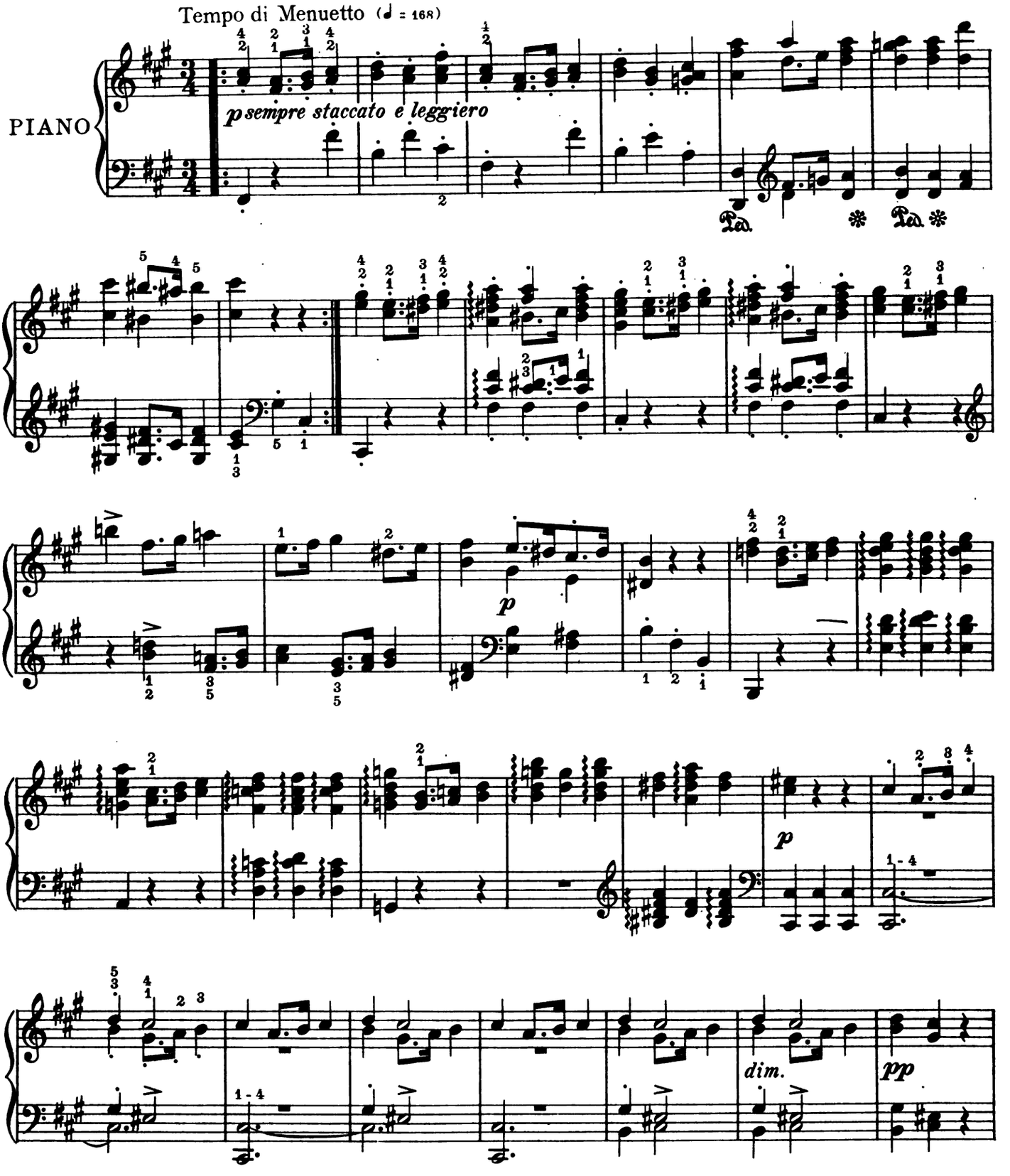

The sonata, of which this is the Menuetto, consists of four movements, separated by unusually brief interruptions. The tempo of the principal section must be very moderate, that of the Trio (più vivace) a little quicker. The former is wholly staccato, the latter legato.

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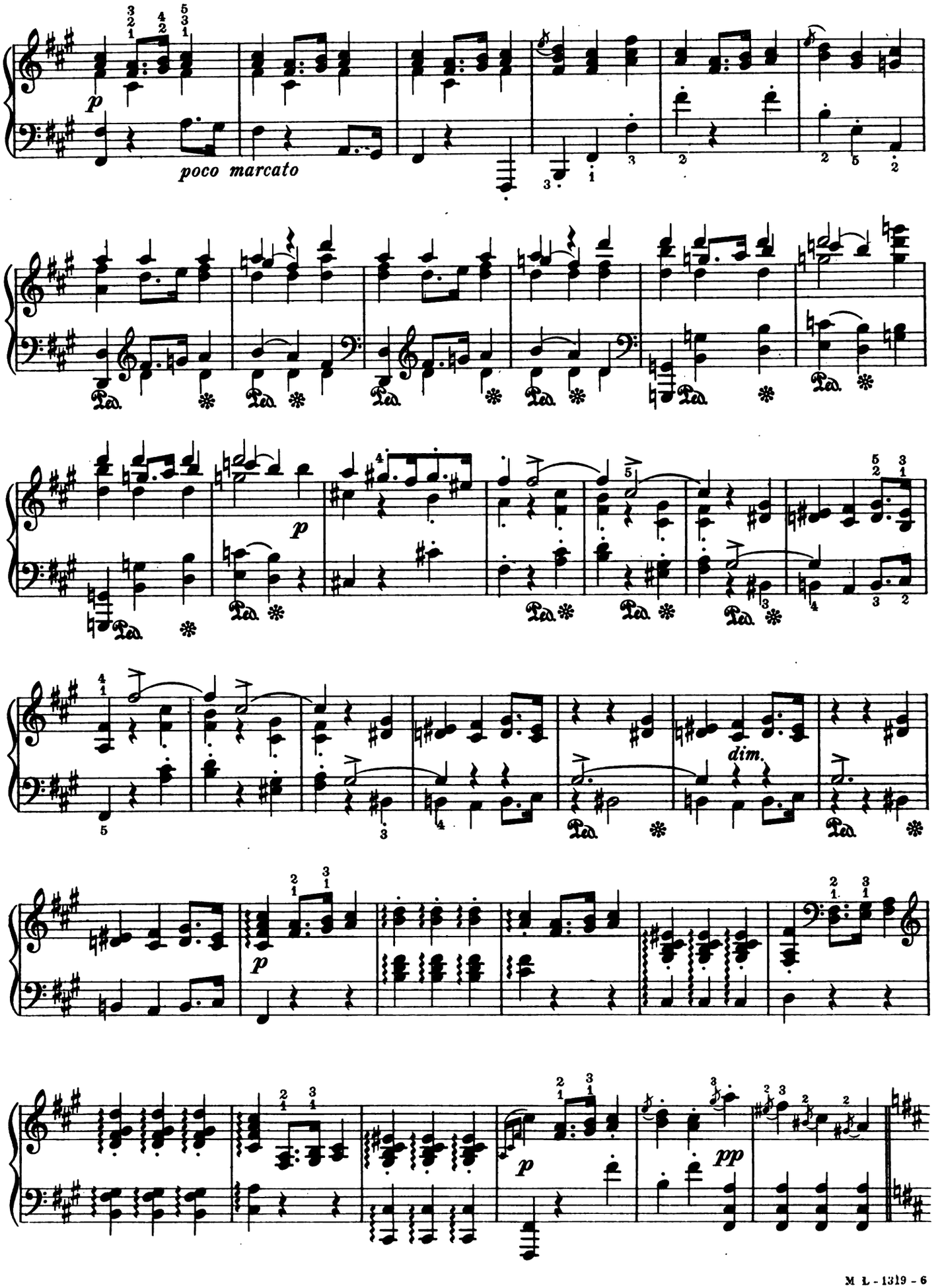
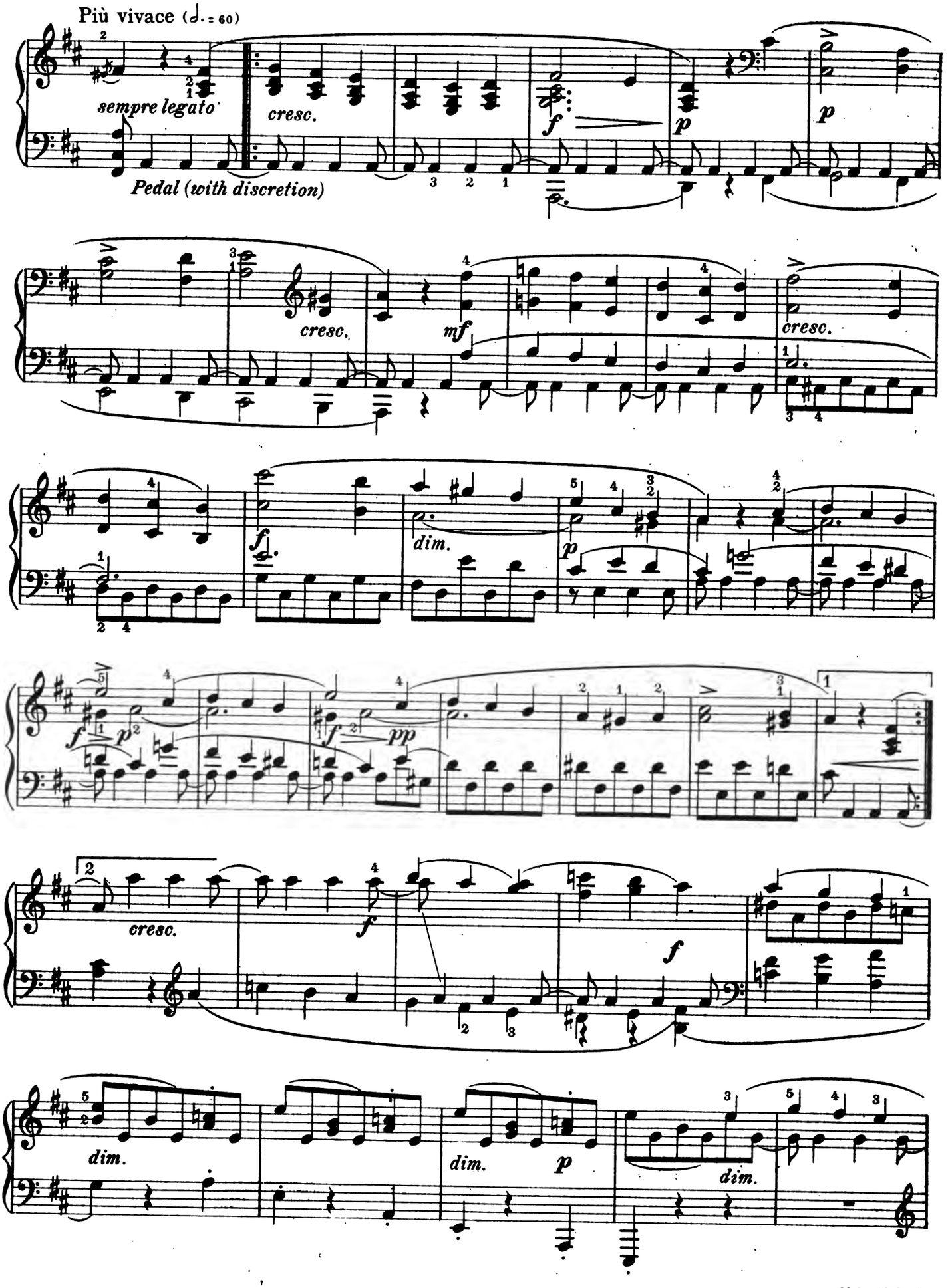
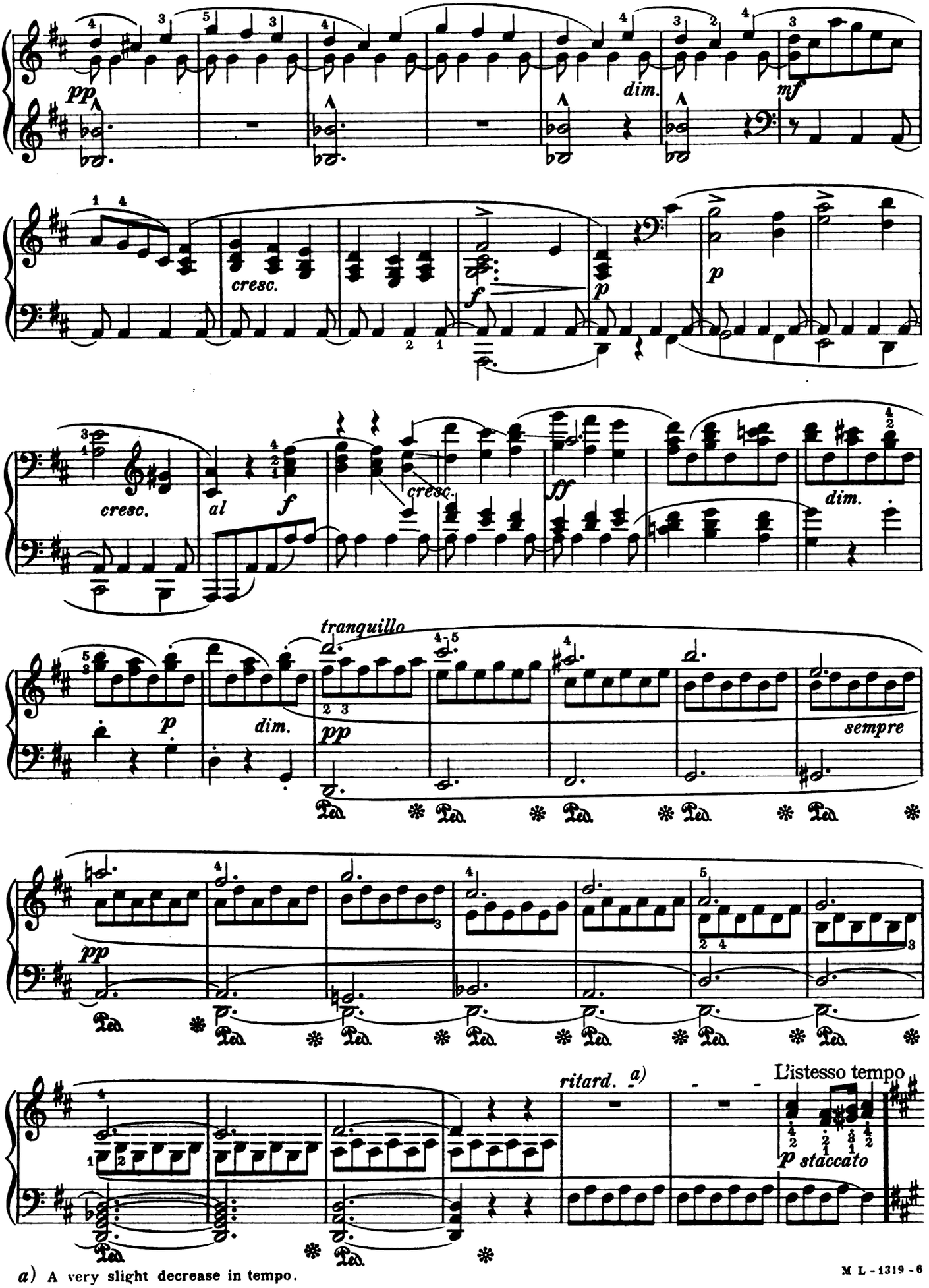
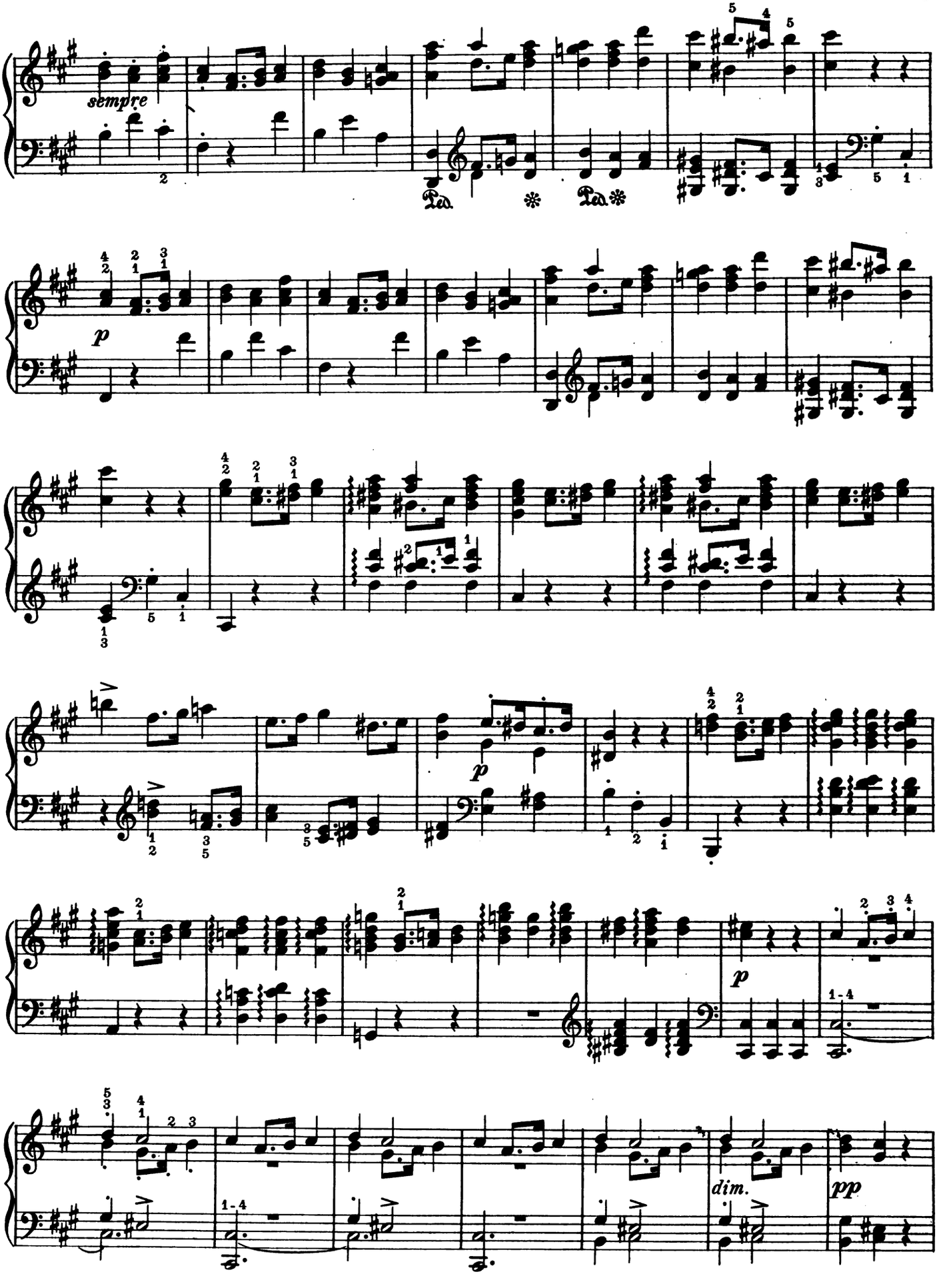

p
poco marcato
Ped.
p
dim.
p
pp


Più vivace (♩. = 60)
sempre legato
Pedal (with discretion)
cresc.
f
p
mf
dim.
pp
dim.



a) A very slight decrease in tempo.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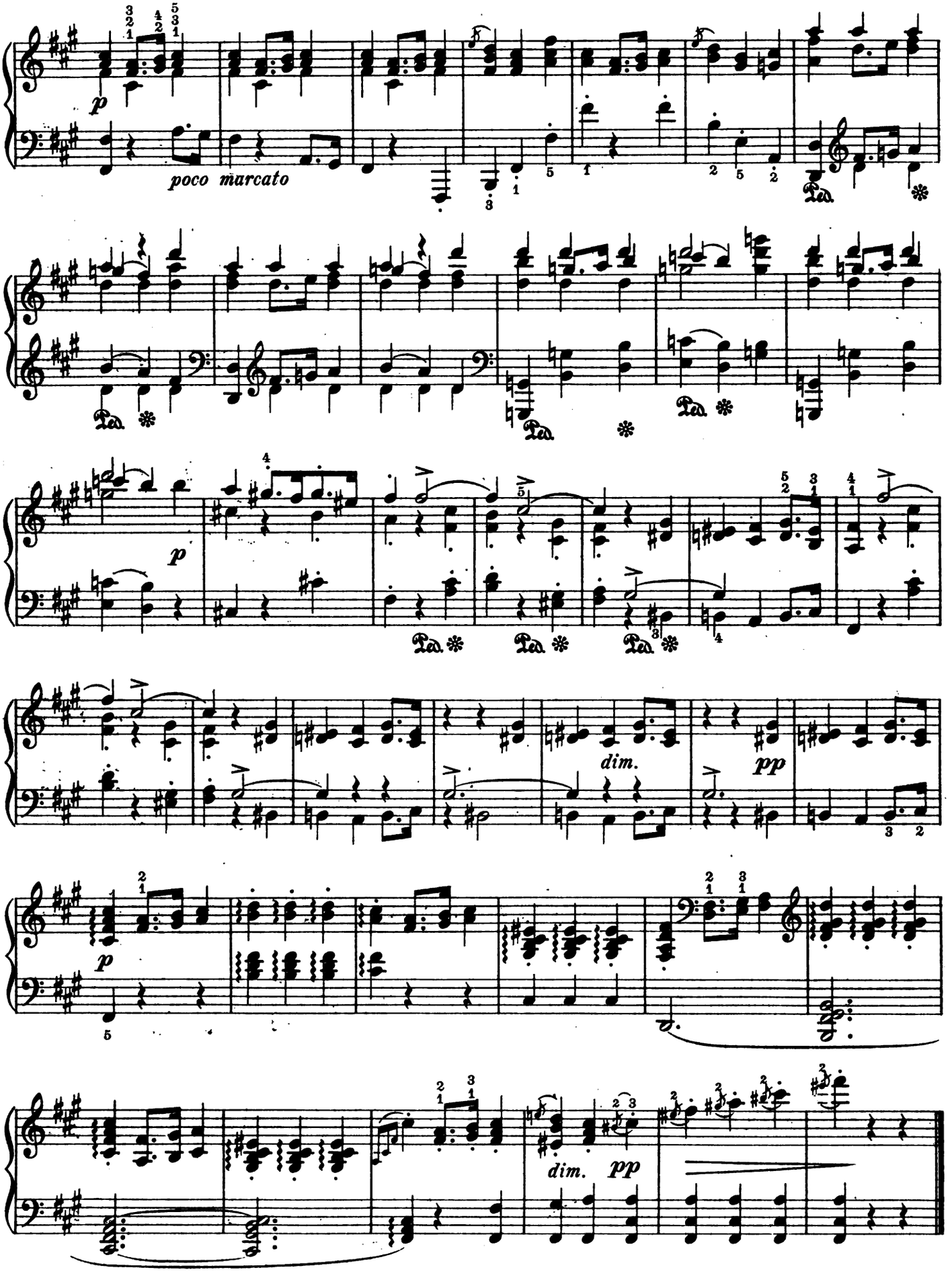

p
poco marcato
Ped.
p
dim.
pp
p
dim.
pp

CHARACTERISTIC PIECE, No 2

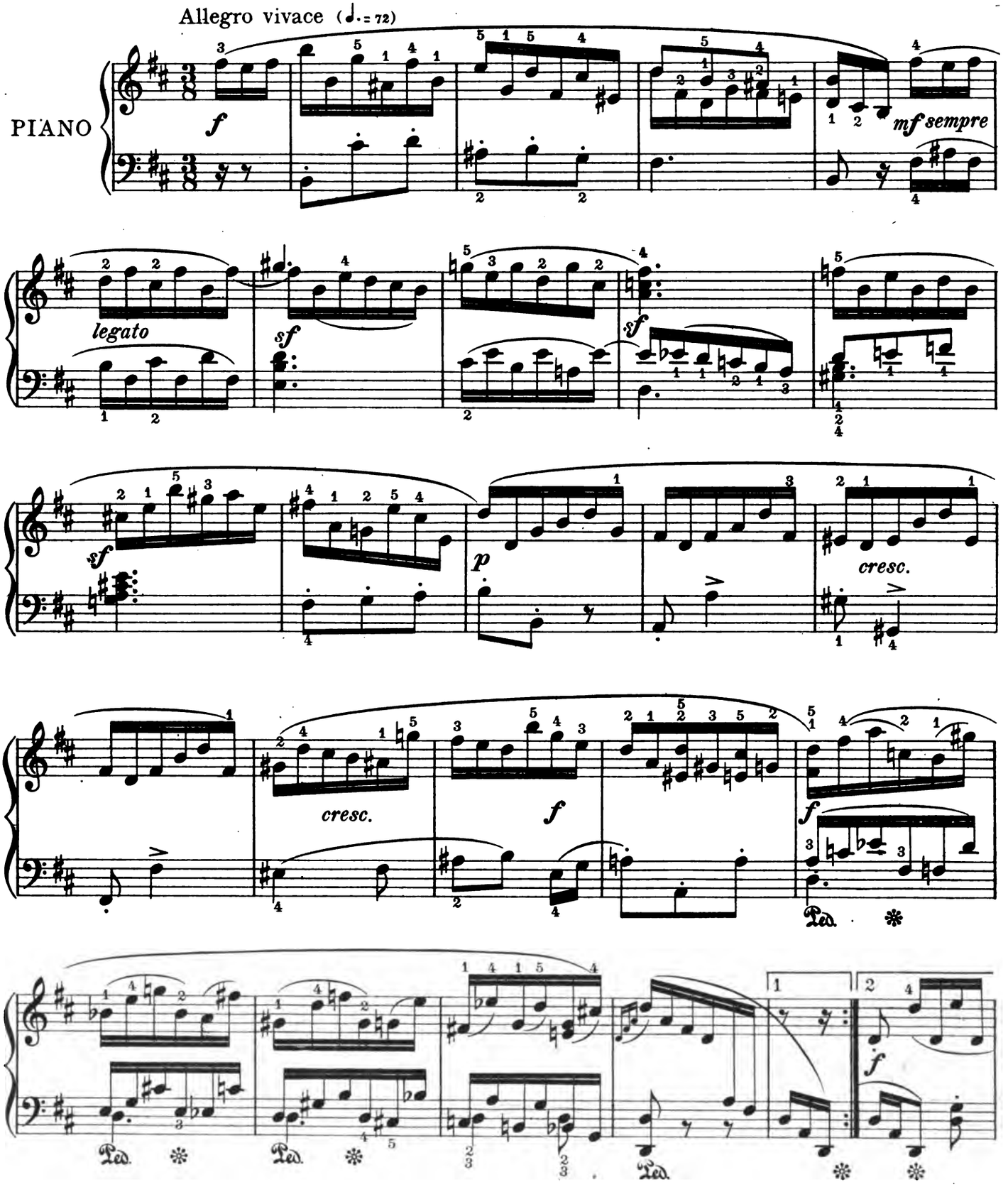
WITH VEHEMENCE

(Mit heftiger Bewegung)

(Composed in 1826)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 7, No 2



To be played throughout with strong, bold touch, in moderate tempo, and with very little pedal.

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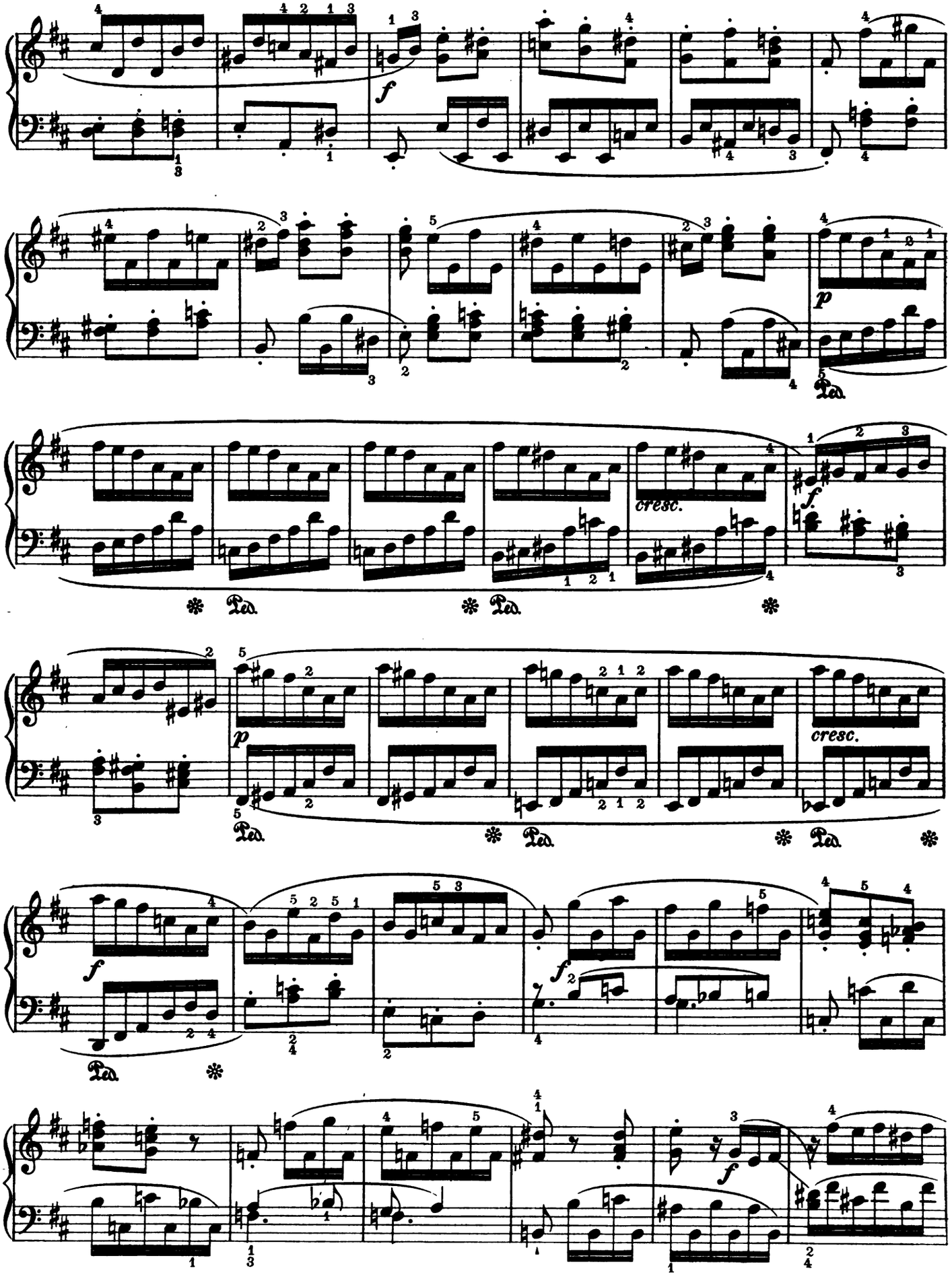
f
p
cresc.
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Ped.
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cresc.
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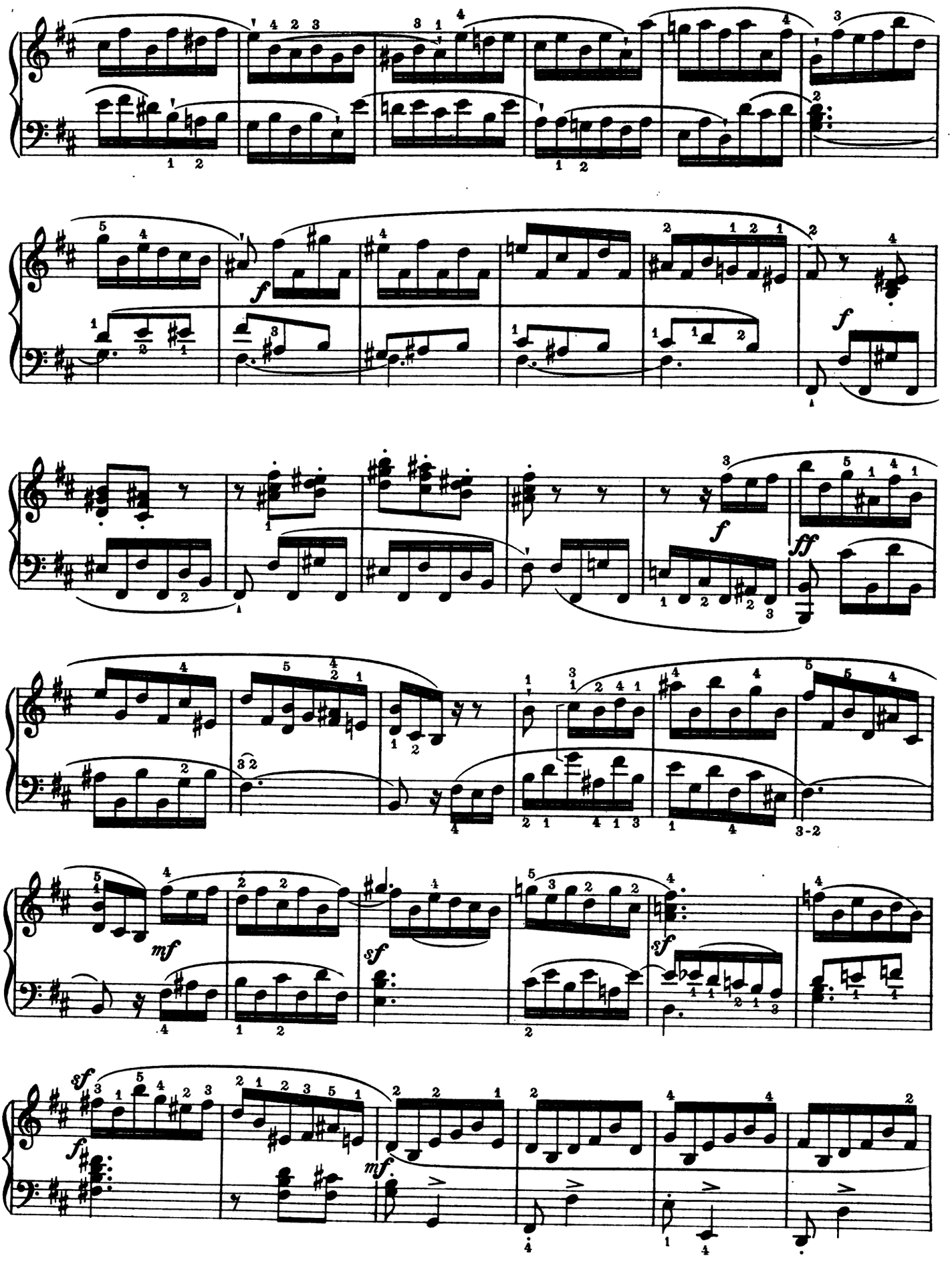

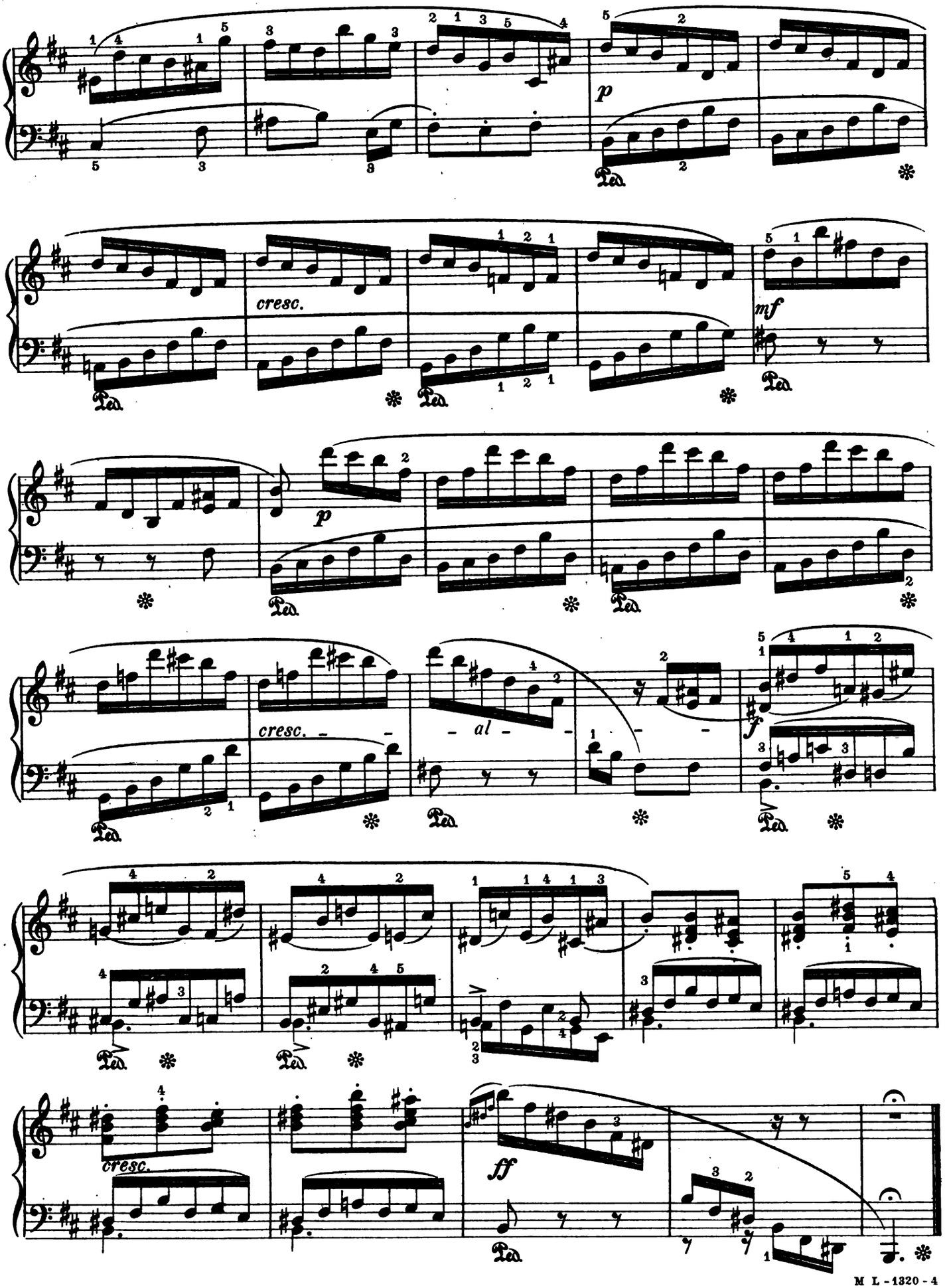
p
cresc.
mf
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cresc.
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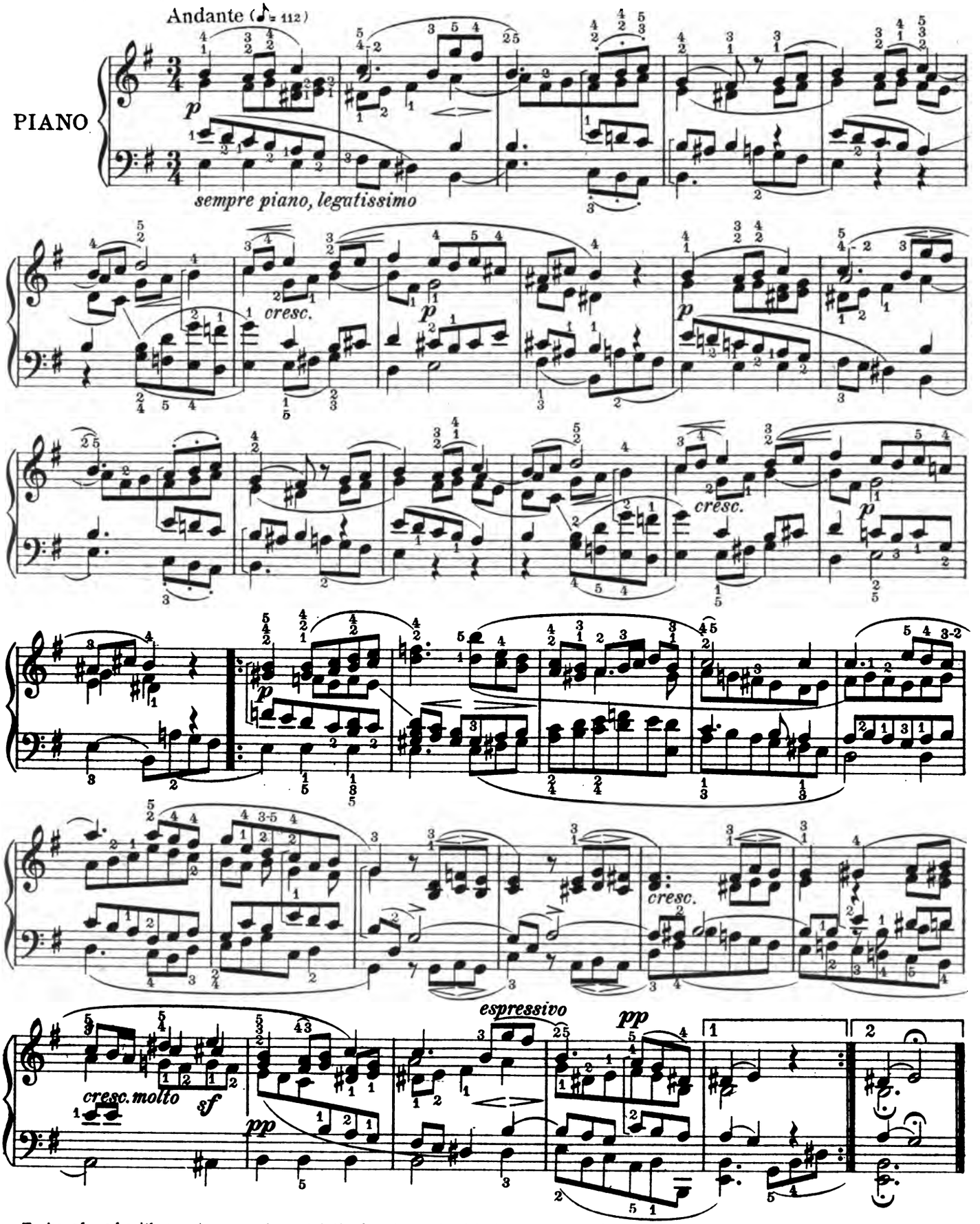
CHARACTERISTIC PIECE, Nº 6

WITH LONGING

(Sehnsüchtig)

Edited by Dr. Percy Goetschius (Composed in 1826) FELIX MENDELSSOHN, Op. 7, Nº 6



To be played with great expression, strictly legato, and with discreet use of the pedal.

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CHARACTERISTIC PIECE, No. 7

LIGHT AND AIRY

(Leicht und luftig)

(Composed in 1826)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 7, No. 7

Presto (♩ = 116)

PIANO

sempre staccato e pianissimo

pp

pp

sempre pianissimo

To be played rapidly, but clearly; with light, crisp touch; very softly, throughout; and with little pedal.

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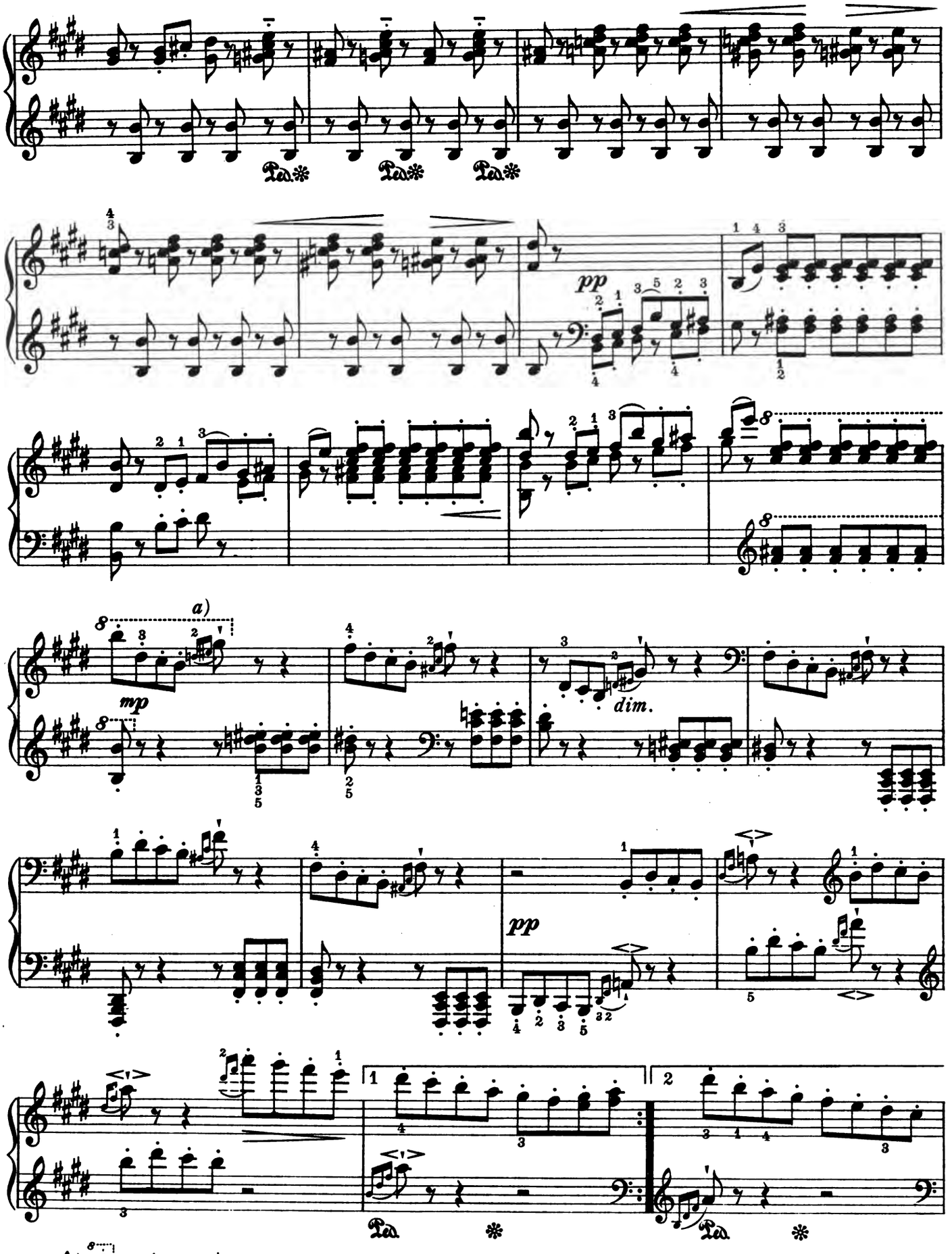
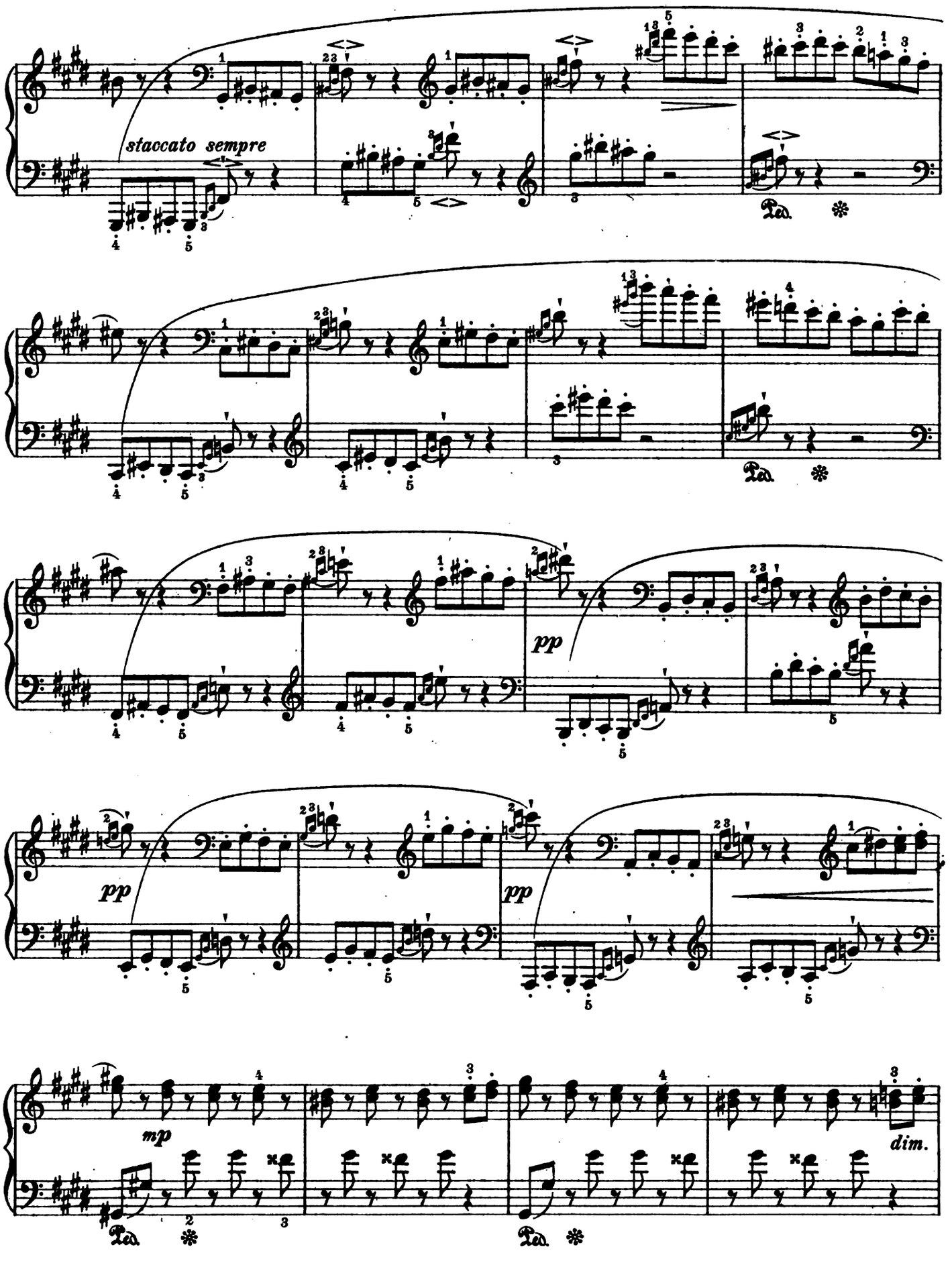


a) and the same (as arpeggio) in all similar cases.


staccato sempre
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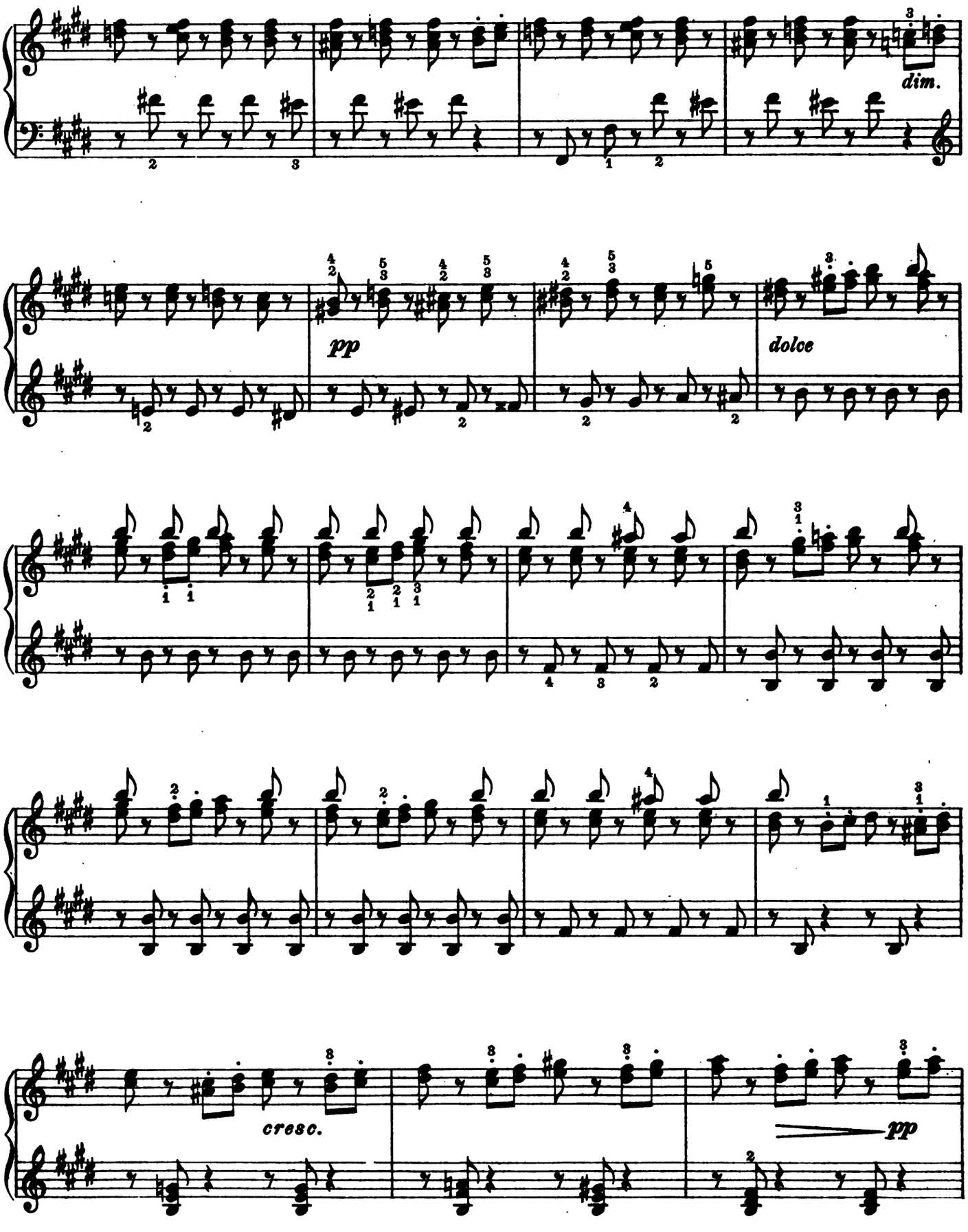
dim.
pp
dolce
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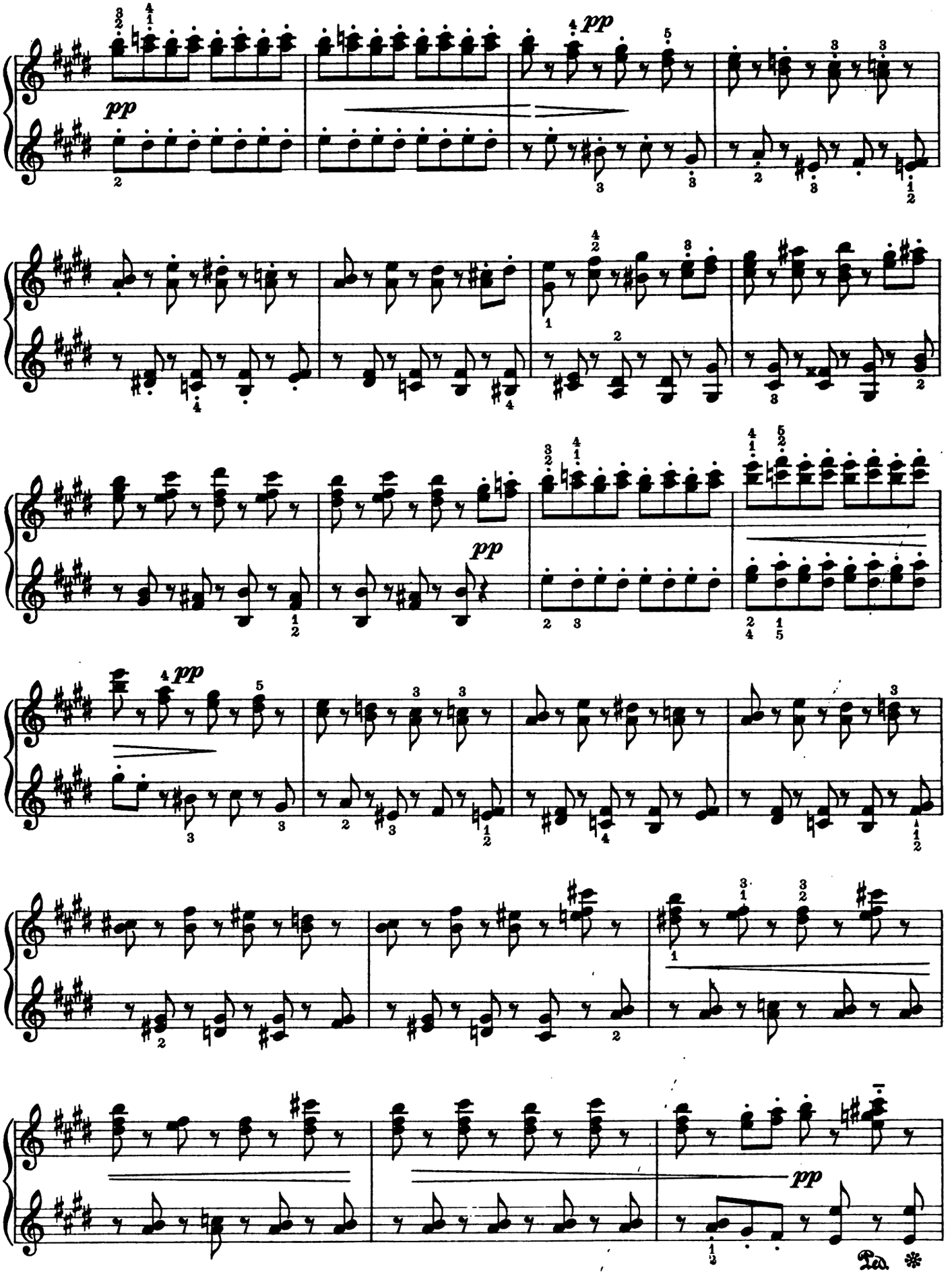
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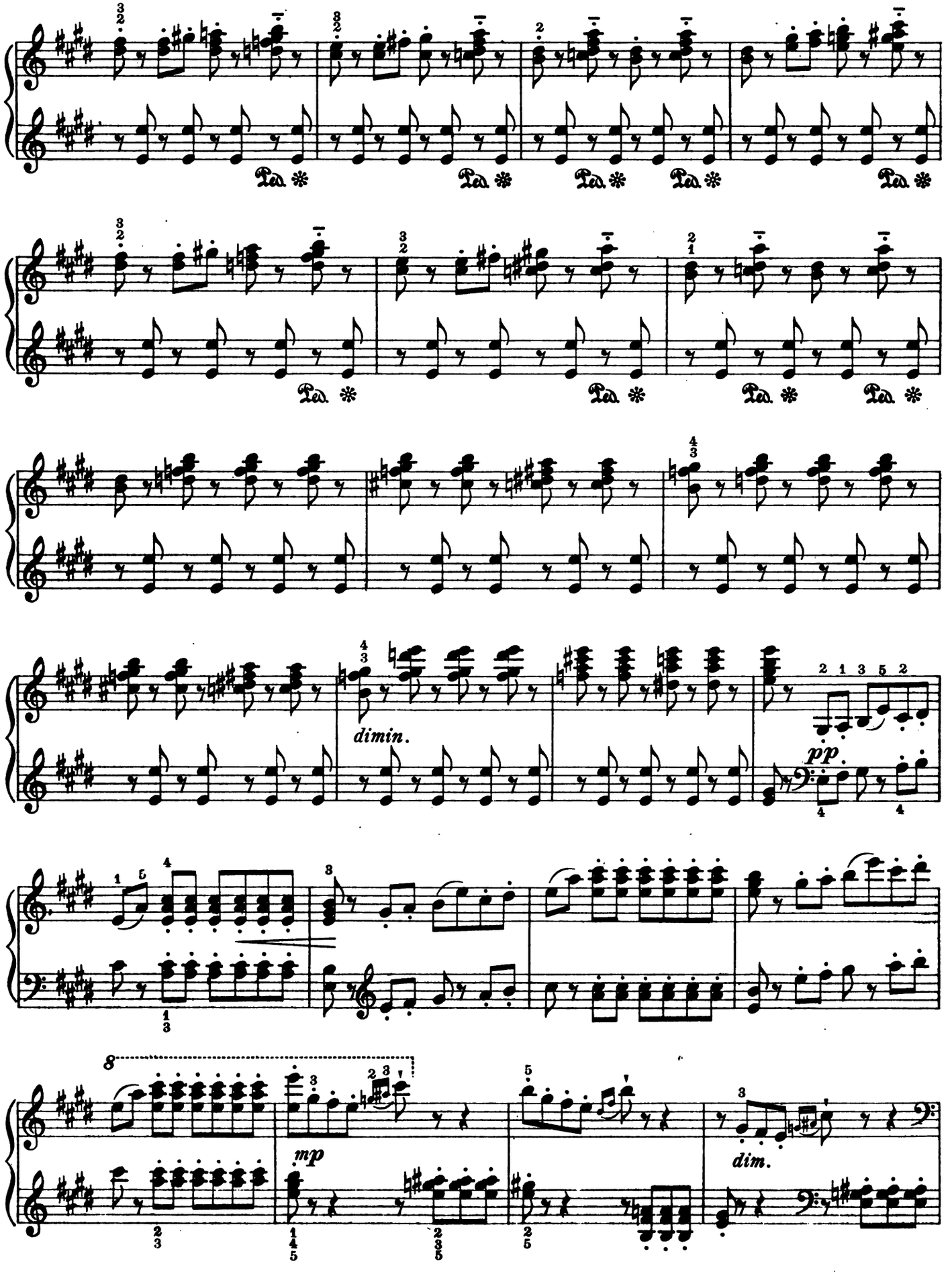
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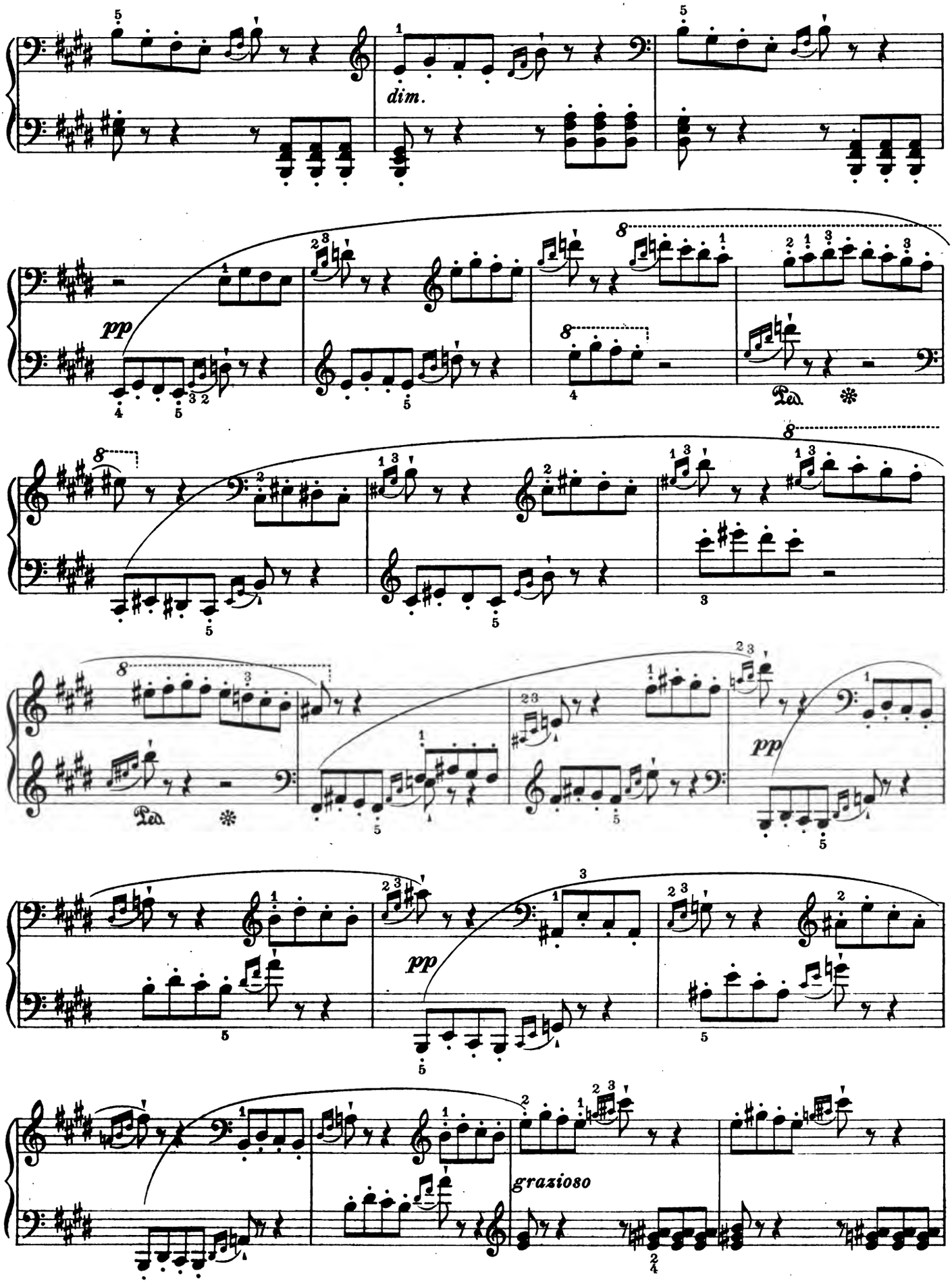
dim.
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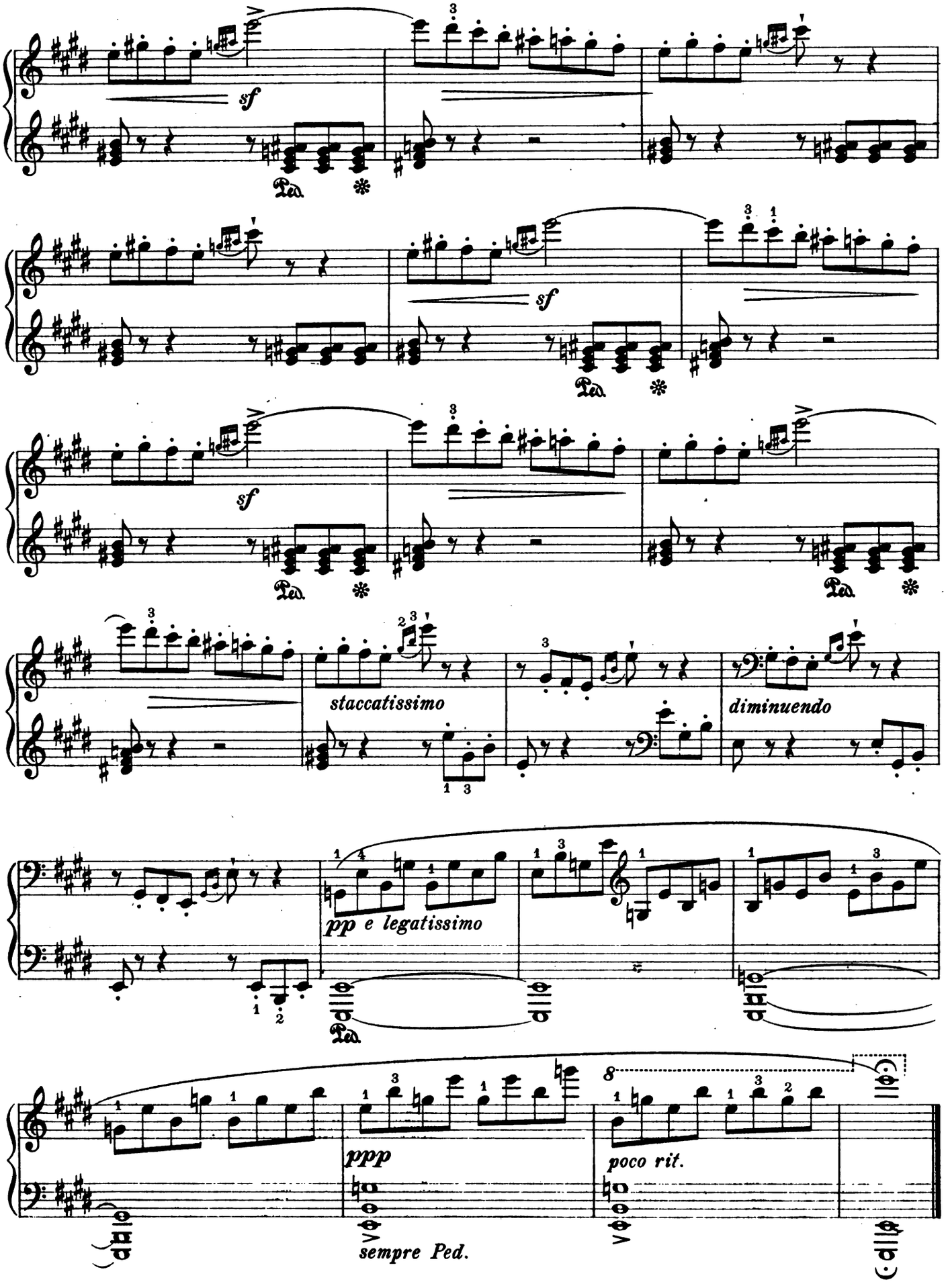
grazioso


sf
Ped.
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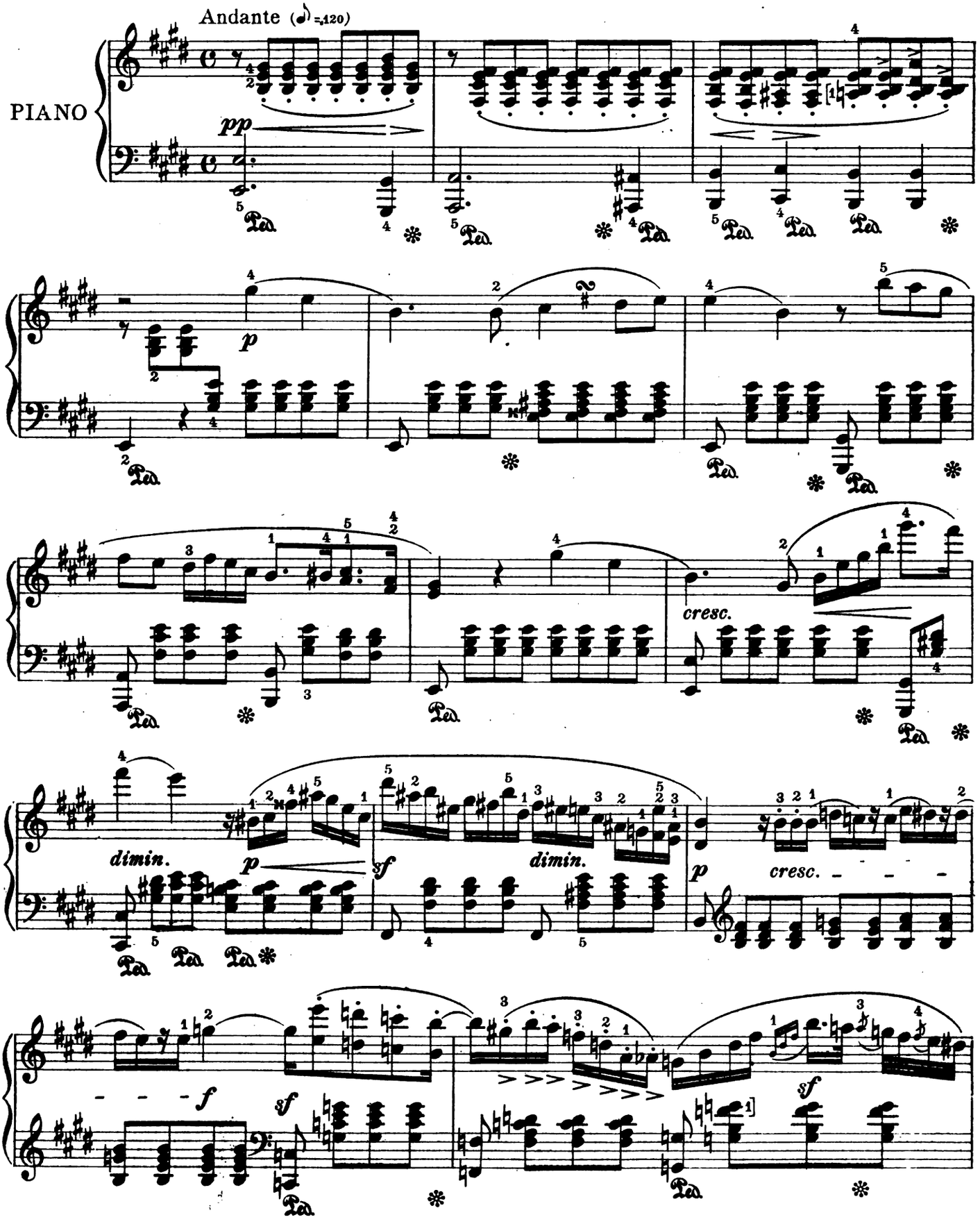
sf
Ped.
Ped.
staccatissimo
diminuendo
pp e legatissimo
Ped.
8
ppp
poco rit.
sempre Ped.

RONDO CAPRICCIOSO

(Date of composition uncertain; published in 1833)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 14



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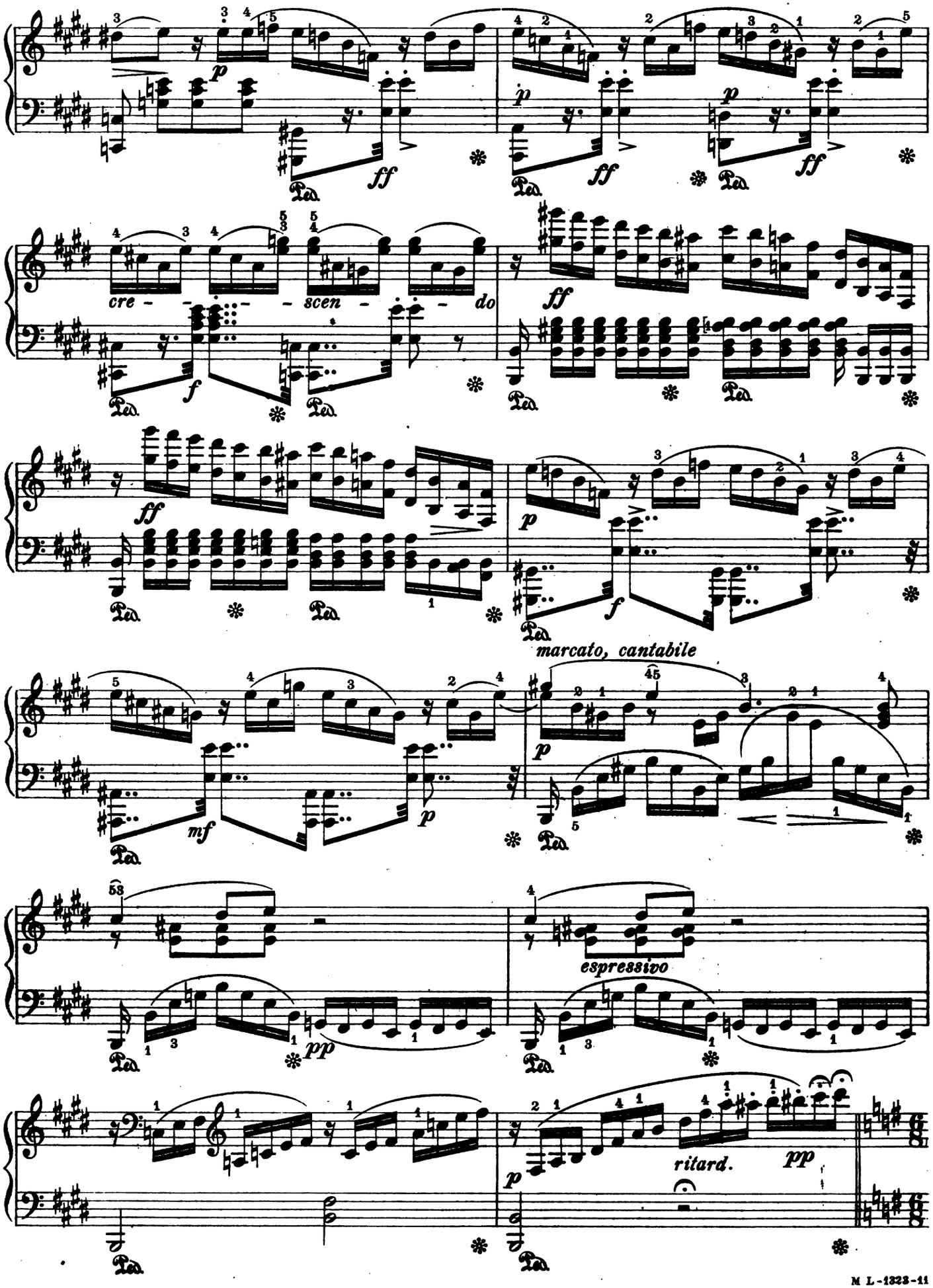
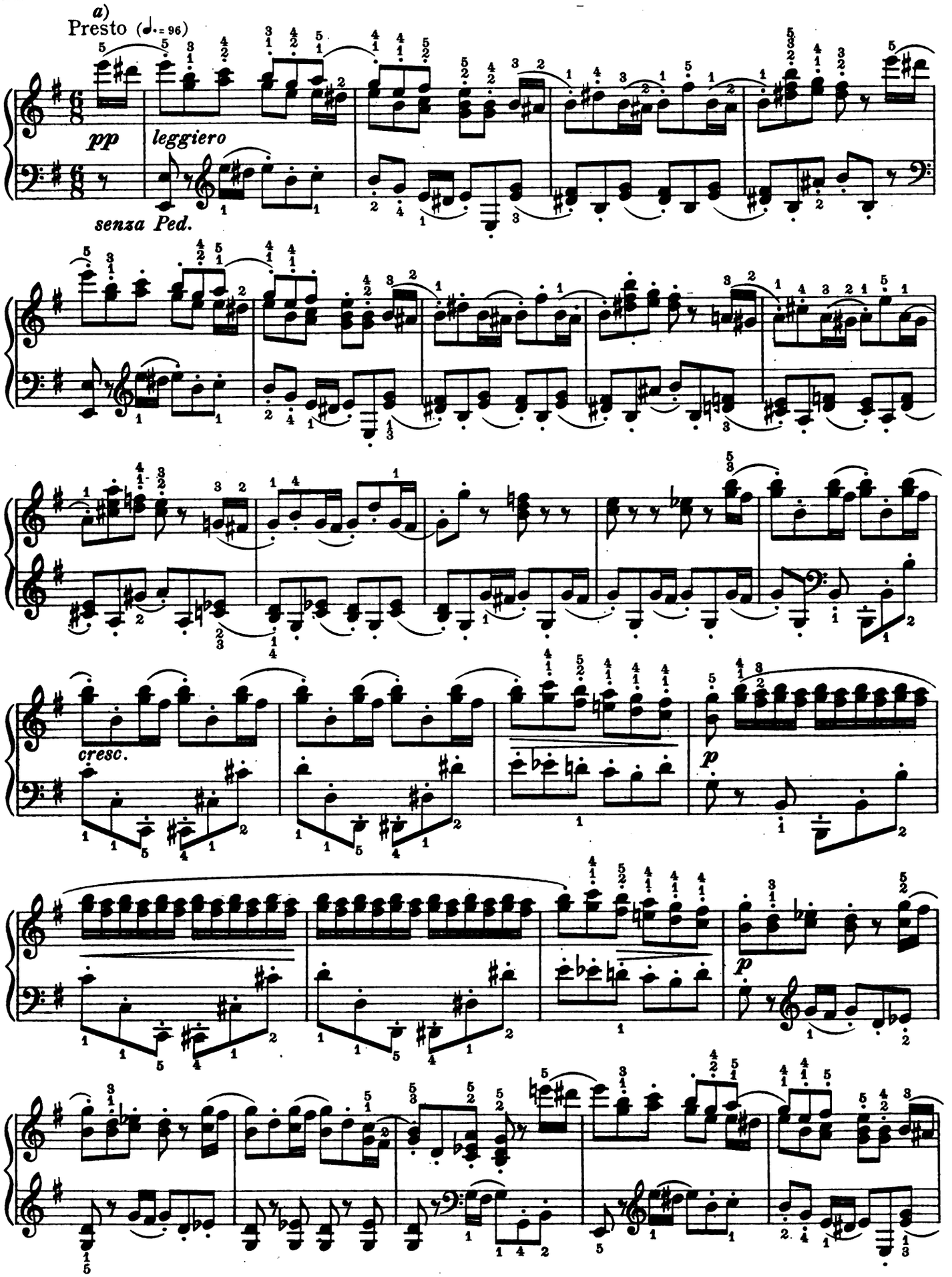
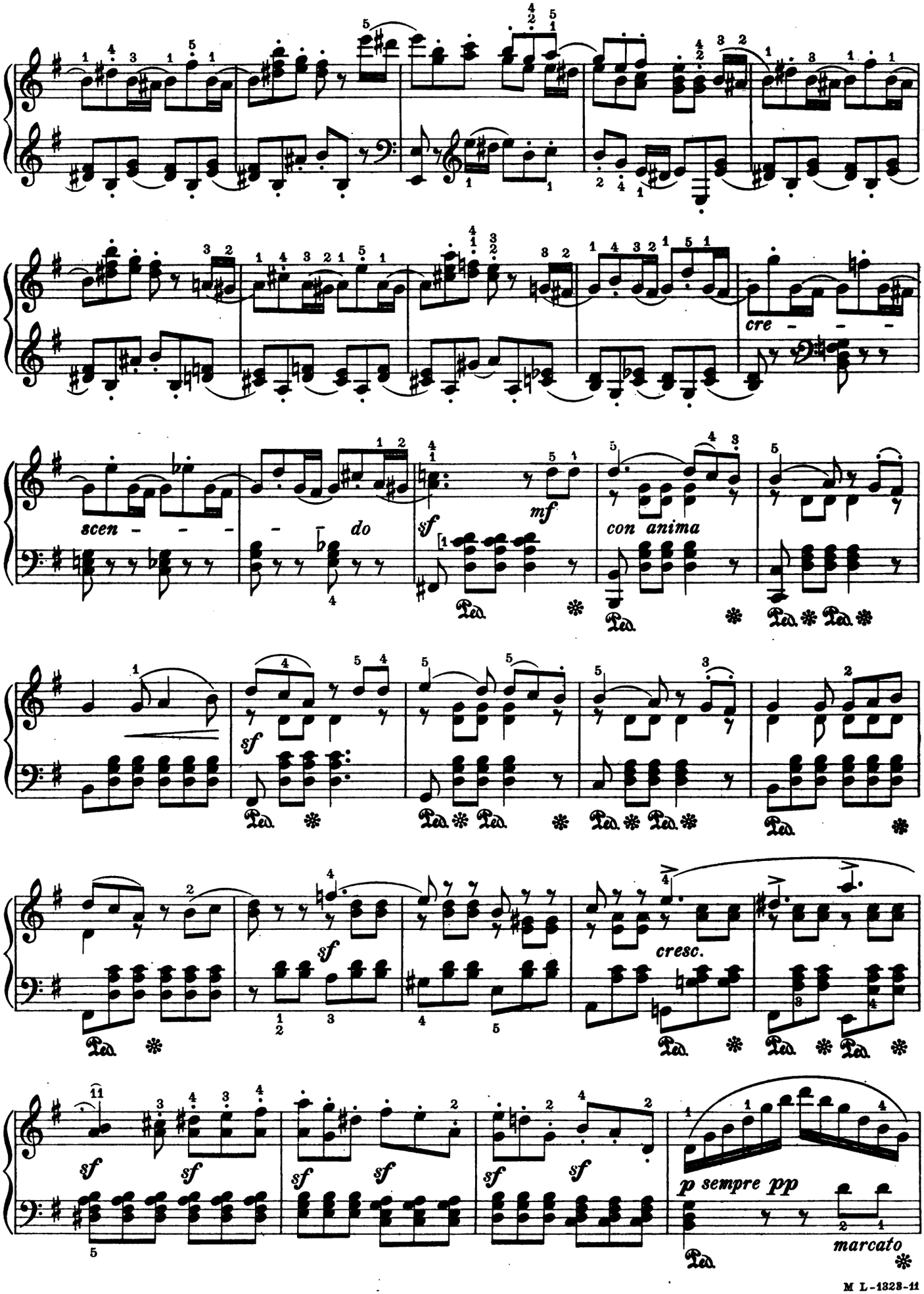
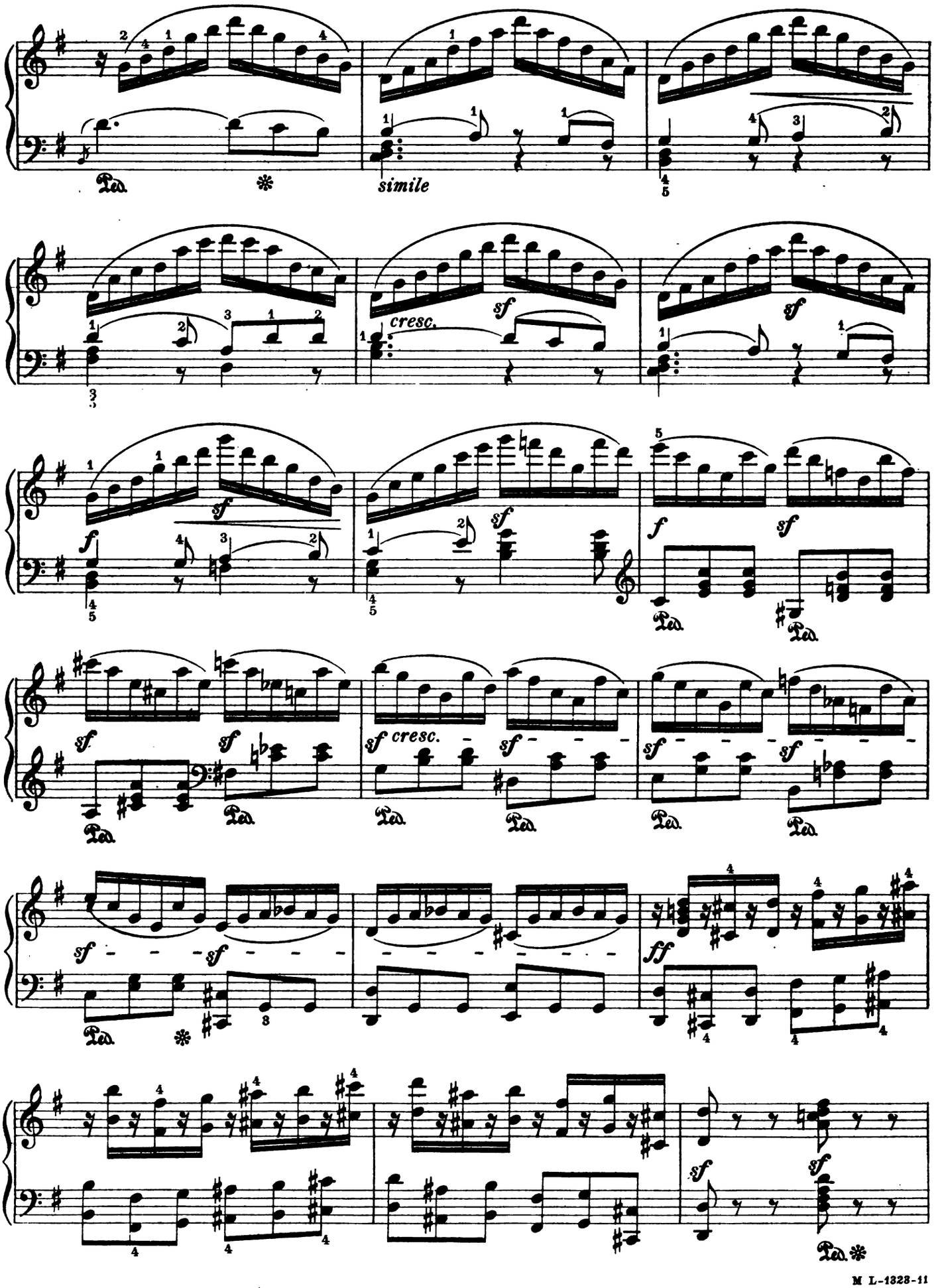
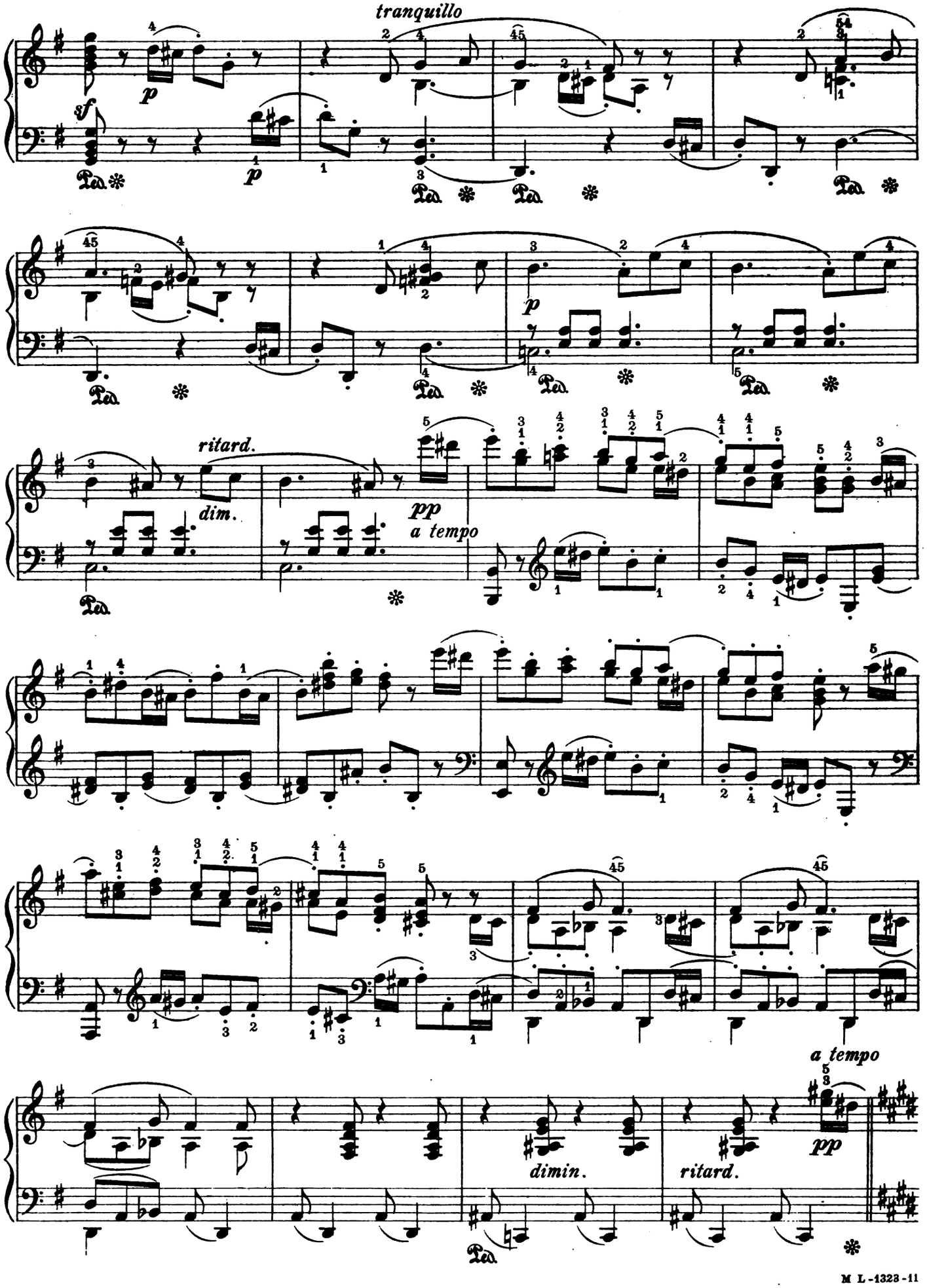

p
ff
cre - - - - scen - - - do
f
mf
marcato, cantabile
espressivo
pp
ritard.

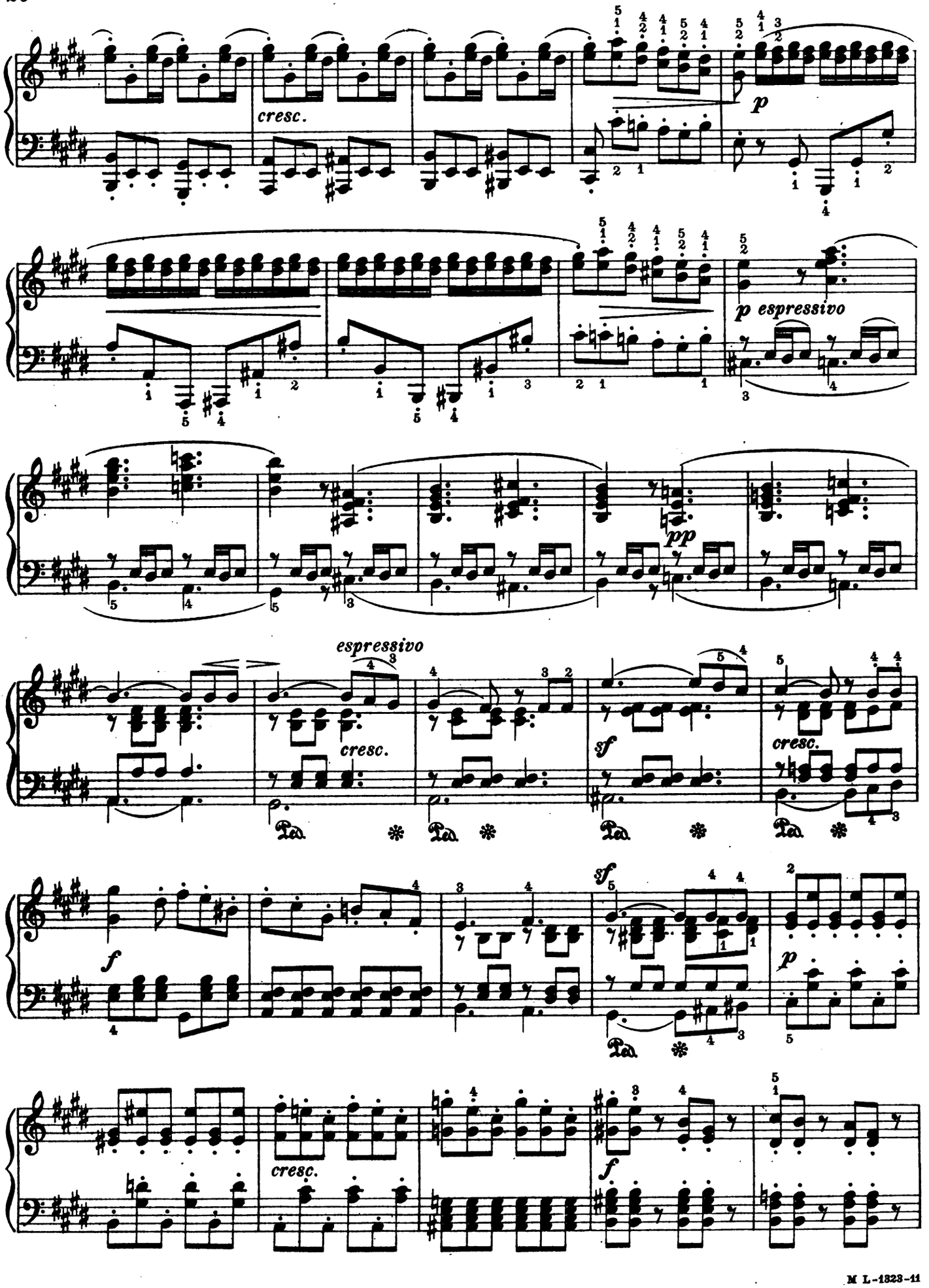


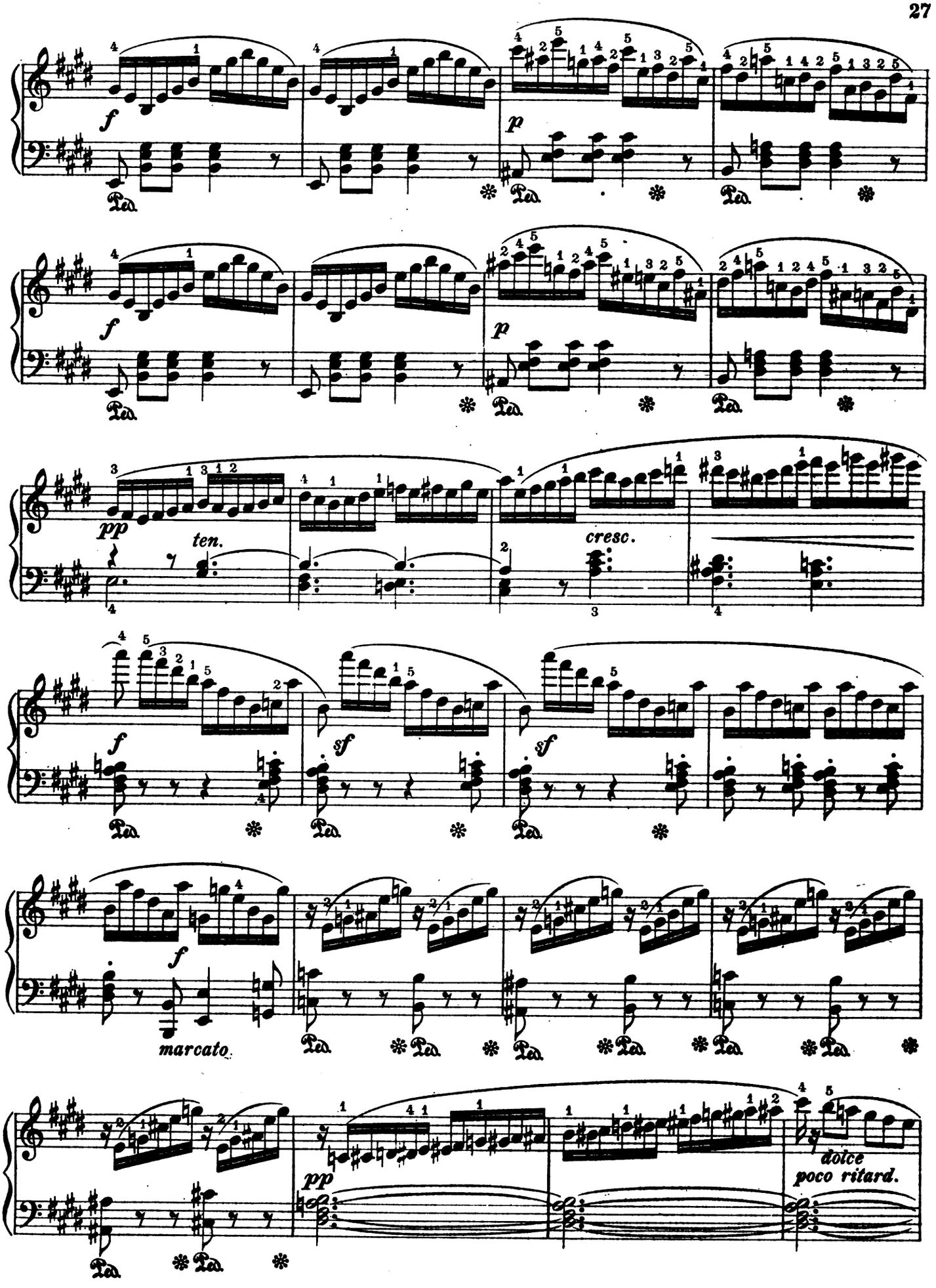
a) To be played with bright, distinct tone; lightly, but brilliantly. The pedal should be used sparingly, and with discretion.

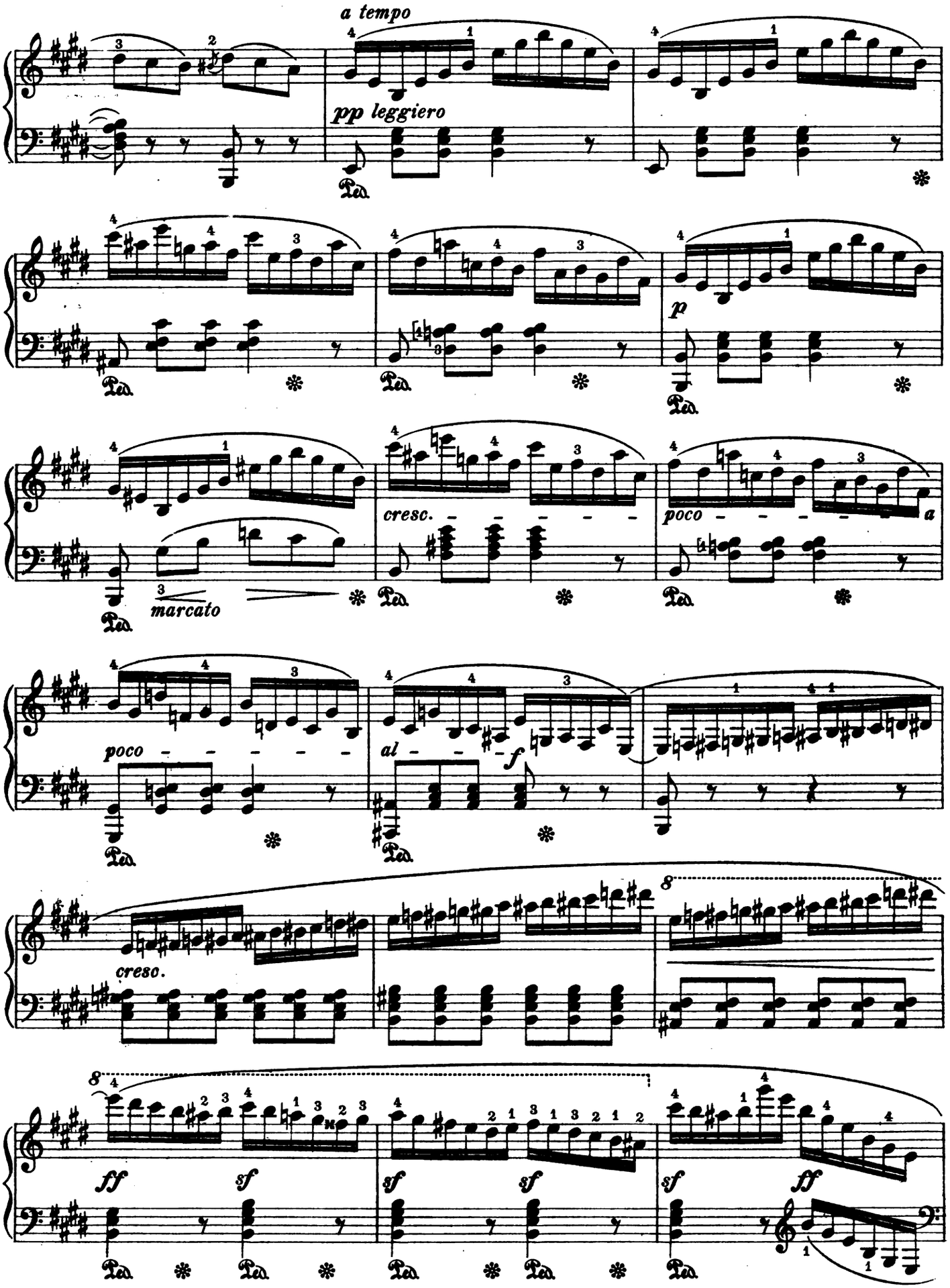

cre - - -
scen - - -
do
sf
mf
con anima
sf
sf
cresc.
sf
sf
sf
sf
sf
sf
sf
sf
p sempre pp
marcato
Ped.

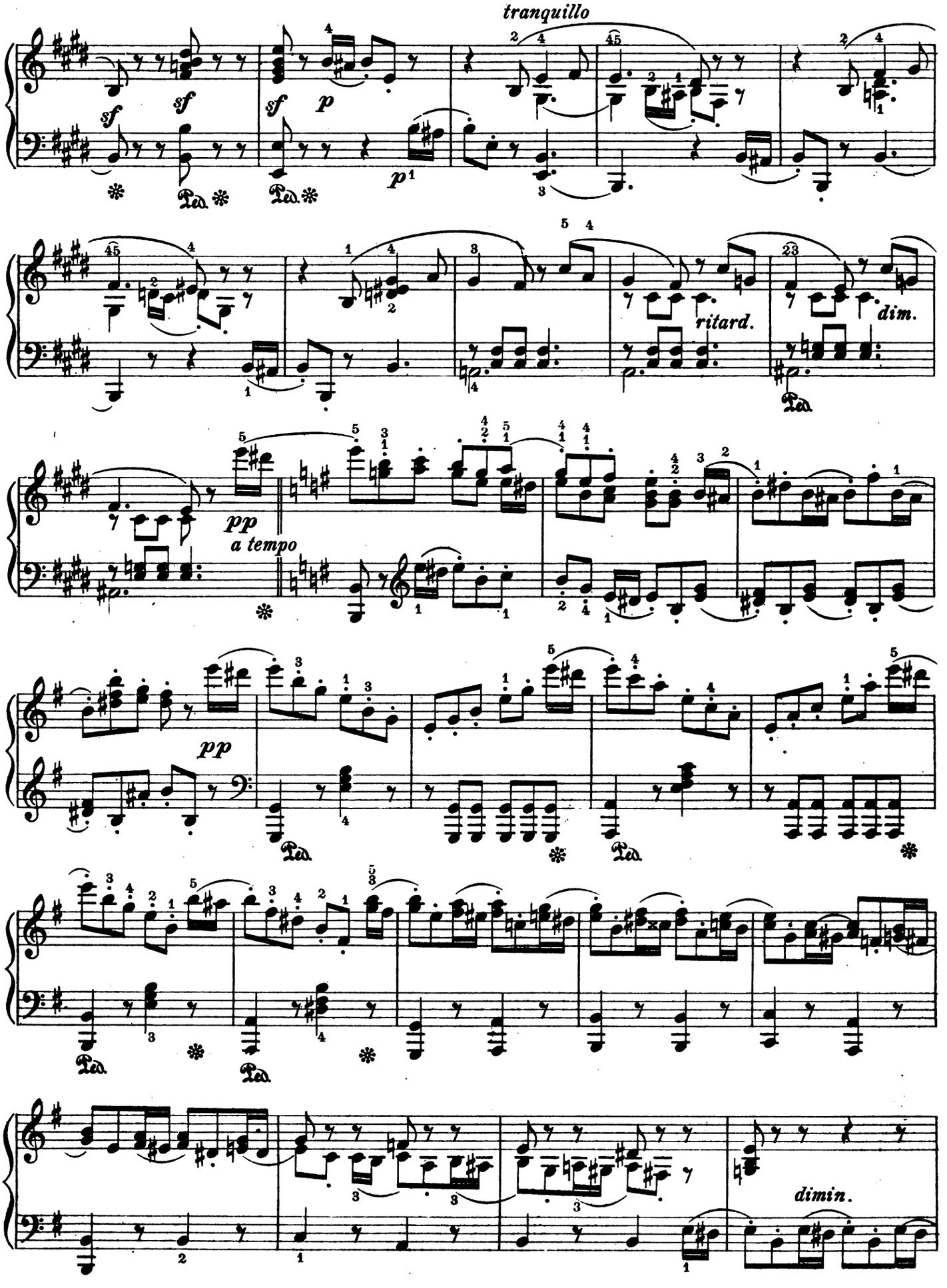

Ped.
simile
cresc.
sf
f
sf cresc.
ff

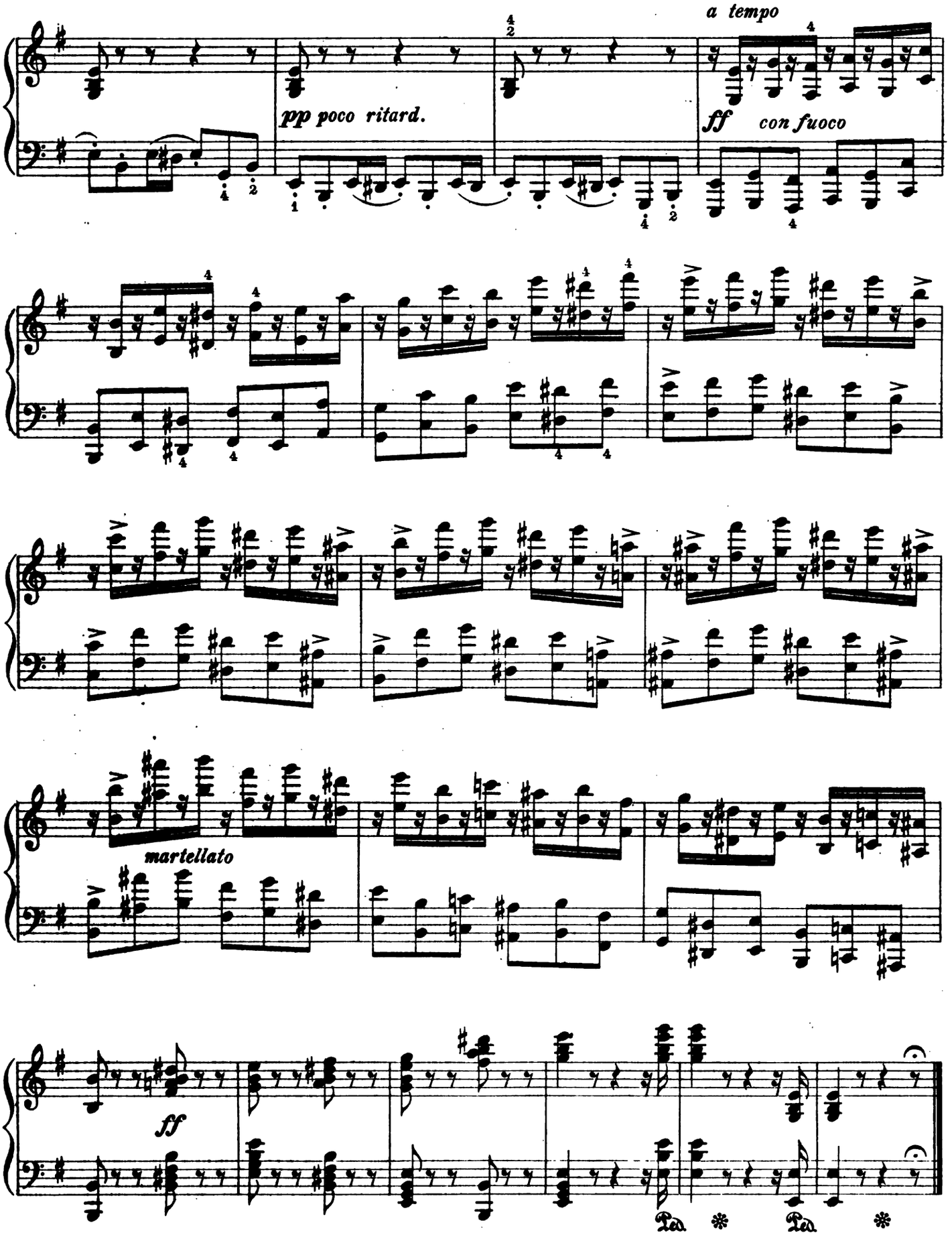

tranquillo
sf
p
p
p
ritard.
dim.
pp
a tempo
a tempo
dimin.
ritard.
pp


cresc.
p
p espressivo
pp
espressivo
cresc.
sf
cresc.
f
sf
p
cresc.
f


f
p
f
p
pp
ten.
cresc.
f
sf
sf
f
marcato.
pp
dolce
poco ritard.


a tempo
pp leggiero
p
cresc.
poco
a
marcato
poco
al
f
creso.
8
8
ff
sf
sf
sf
sf
sf
ff
Ped.


tranquillo
sf
sf
sf
p
p
ritard.
dim.
pp
a tempo
pp
dimin.


a tempo
pp poco ritard.
ff con fuoco
martellato
ff
Ped. * Ped. *

ANDANTE and ALLEGRO, in A

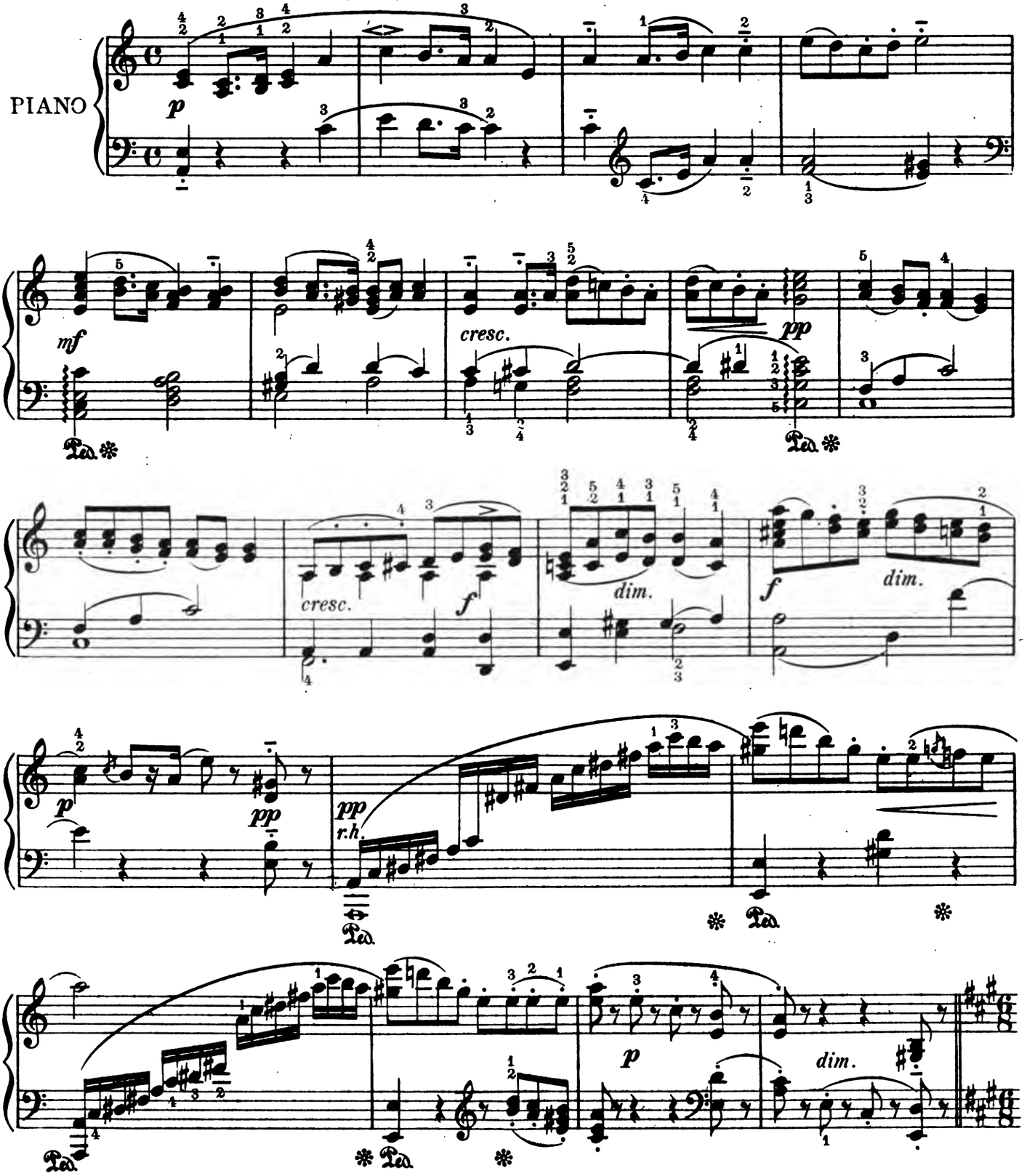
No. 1 OF THE "THREE FANTASIAS OR CAPRICCIOS"

(Composed in 1829: published in 1833)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 16, No. 1

Andante con moto (♩ = 80)



The *Andante* should be played with simplicity, but much expression; the *Allegro* with a bright, firm touch, and as rapidly as is compatible with perfect clearness.

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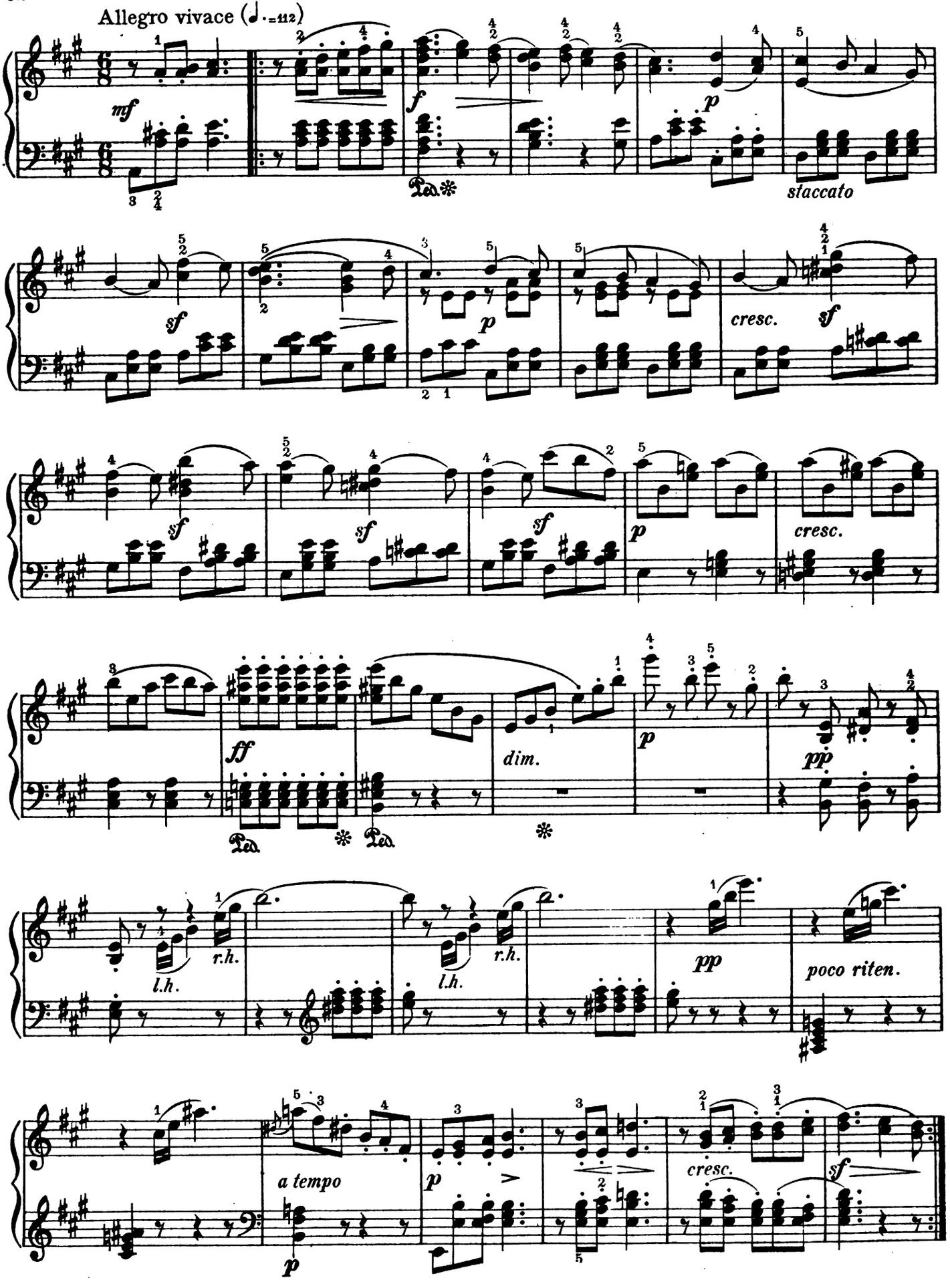
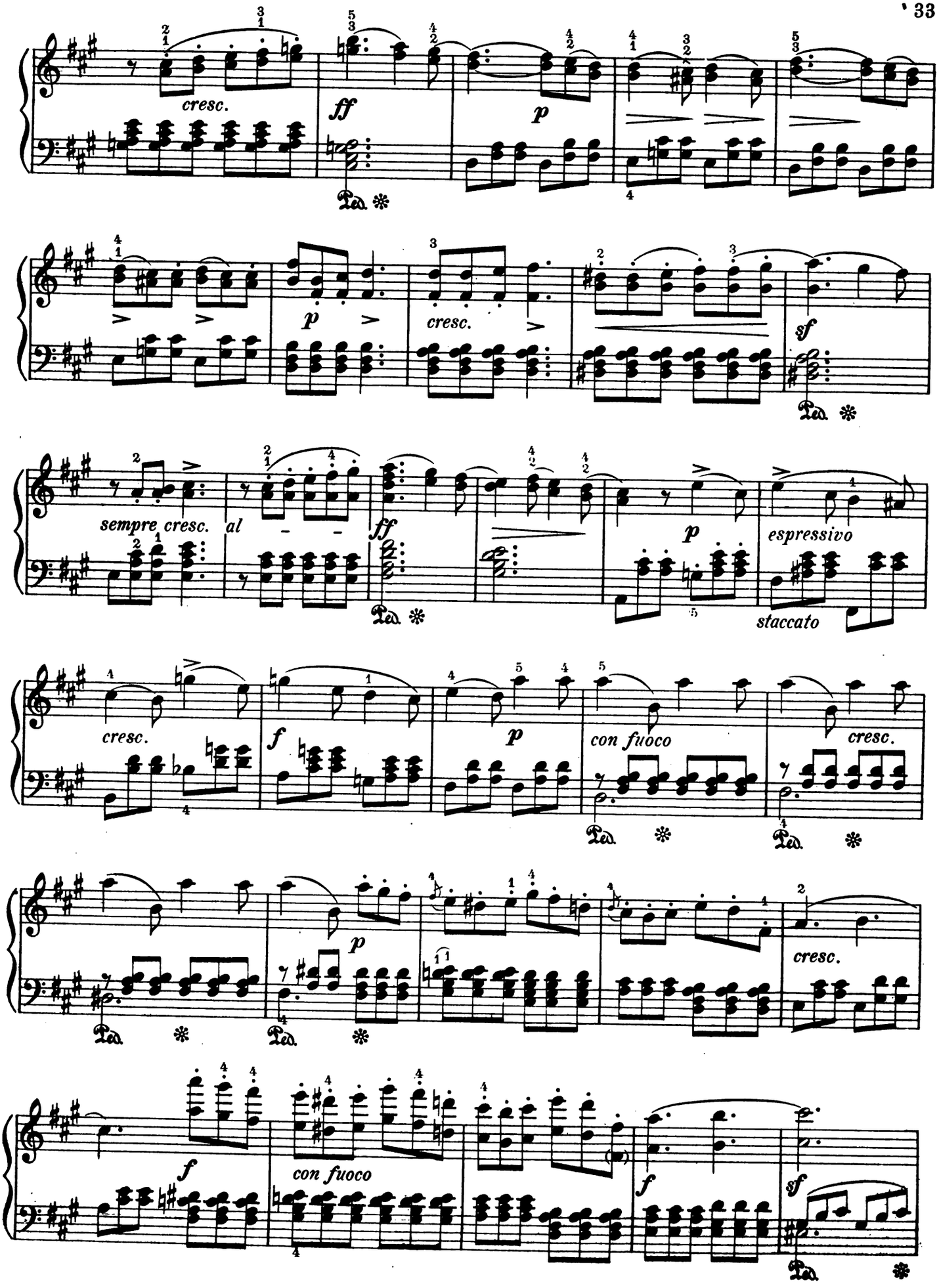
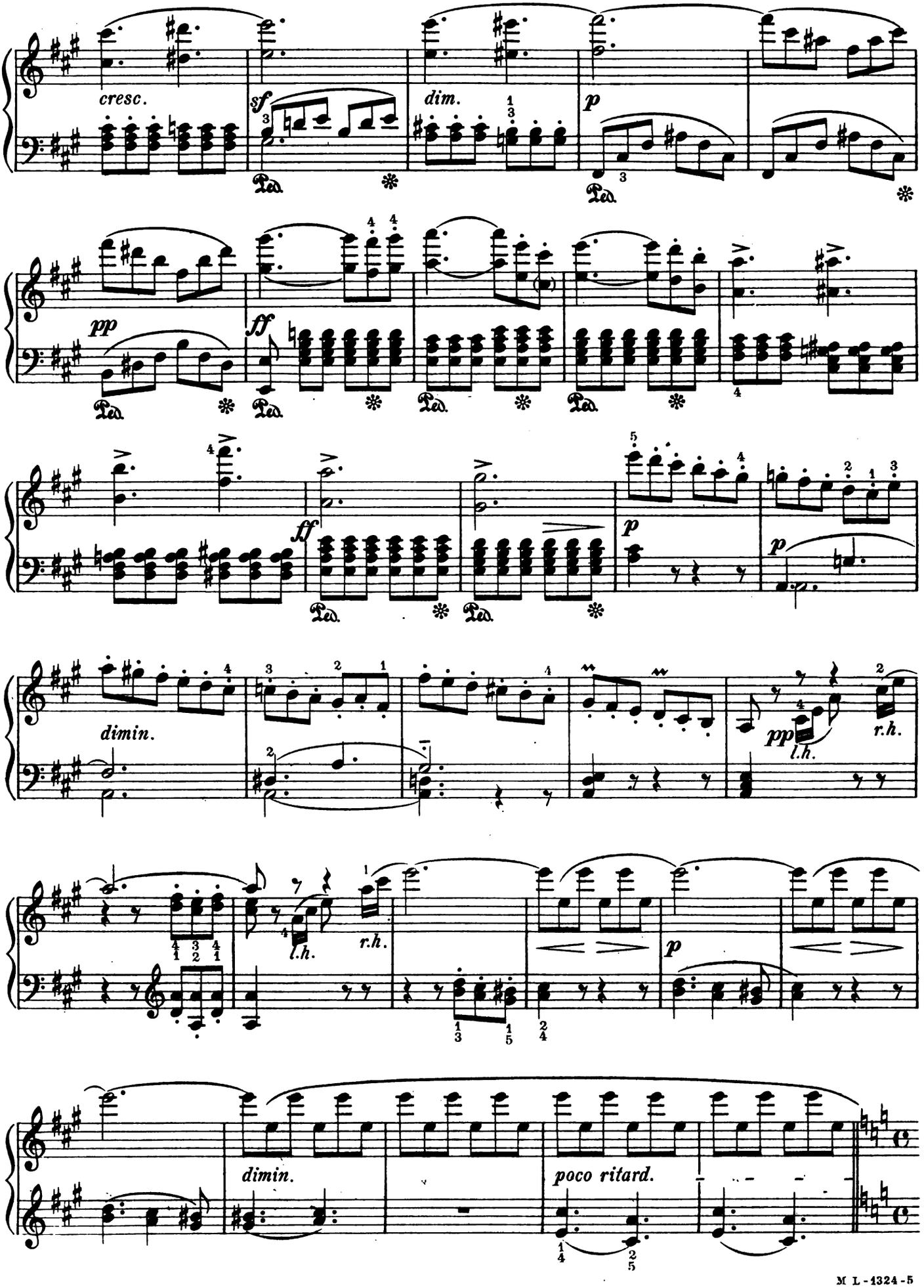
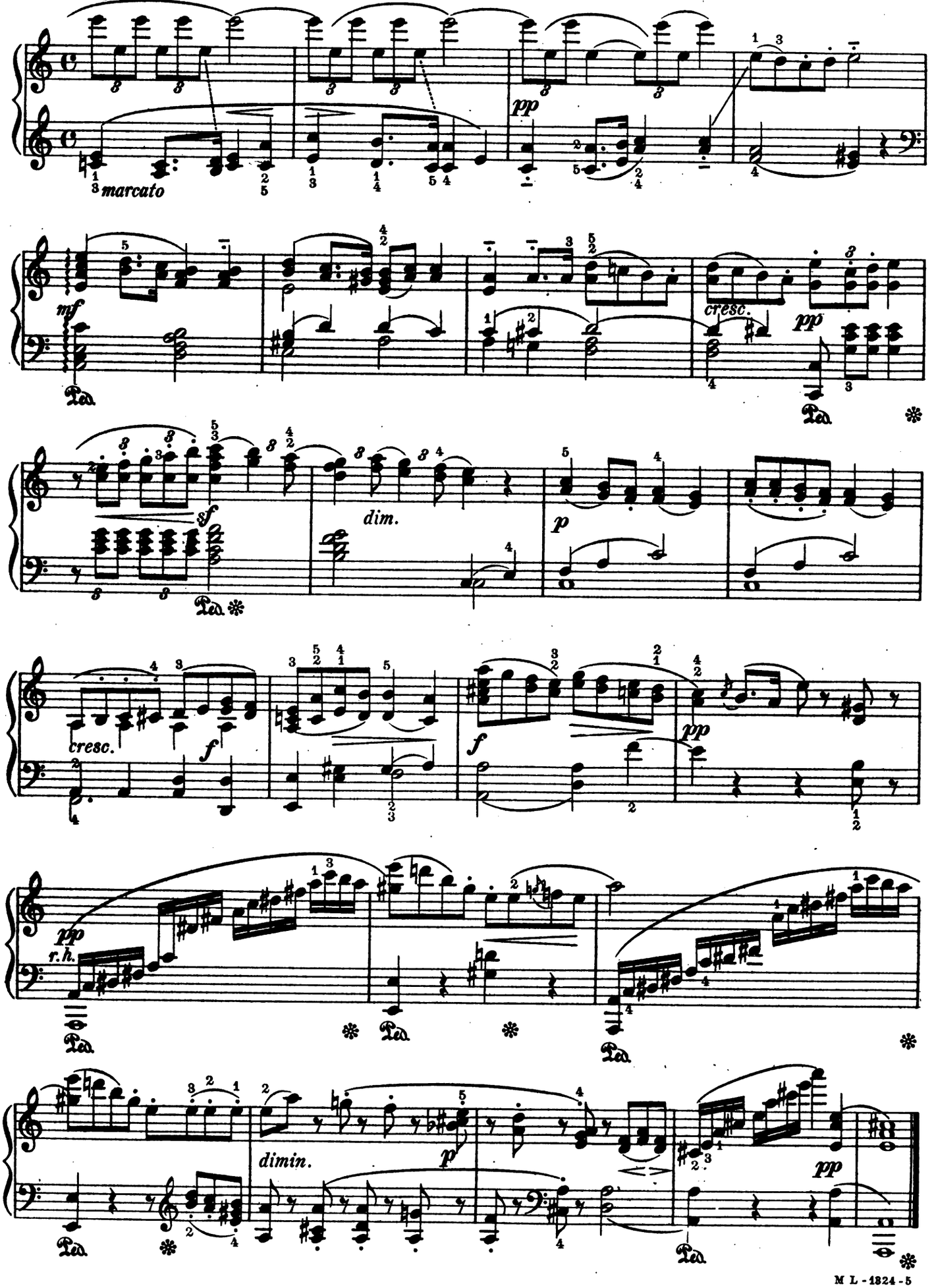

Allegro vivace (♩.=112)
mf
f
p
staccato
sf
p
cresc.
sf
sf
sf
sf
p
cresc.
ff
dim.
p
pp
r.h.
l.h.
r.h.
l.h.
pp
poco riten.
a tempo
p
p
cresc.
sf


cresc.
ff
p
Ped.
p
cresc.
sf
sempre cresc. al
ff
p
espressivo
staccato
cresc.
f
p
con fuoco
cresc.
p
cresc.
f
con fuoco
f
sf


cresc.
sf
dim.
p
pp
ff
ff
p
p
dimin.
pp
l.h.
r.h.
l.h.
r.h.
p
dimin.
poco ritard.


marcato
pp
mf
cresc.
pp
sf
dim.
p
cresc.
f
f
pp
pp
r.h.
dimin.
p
pp

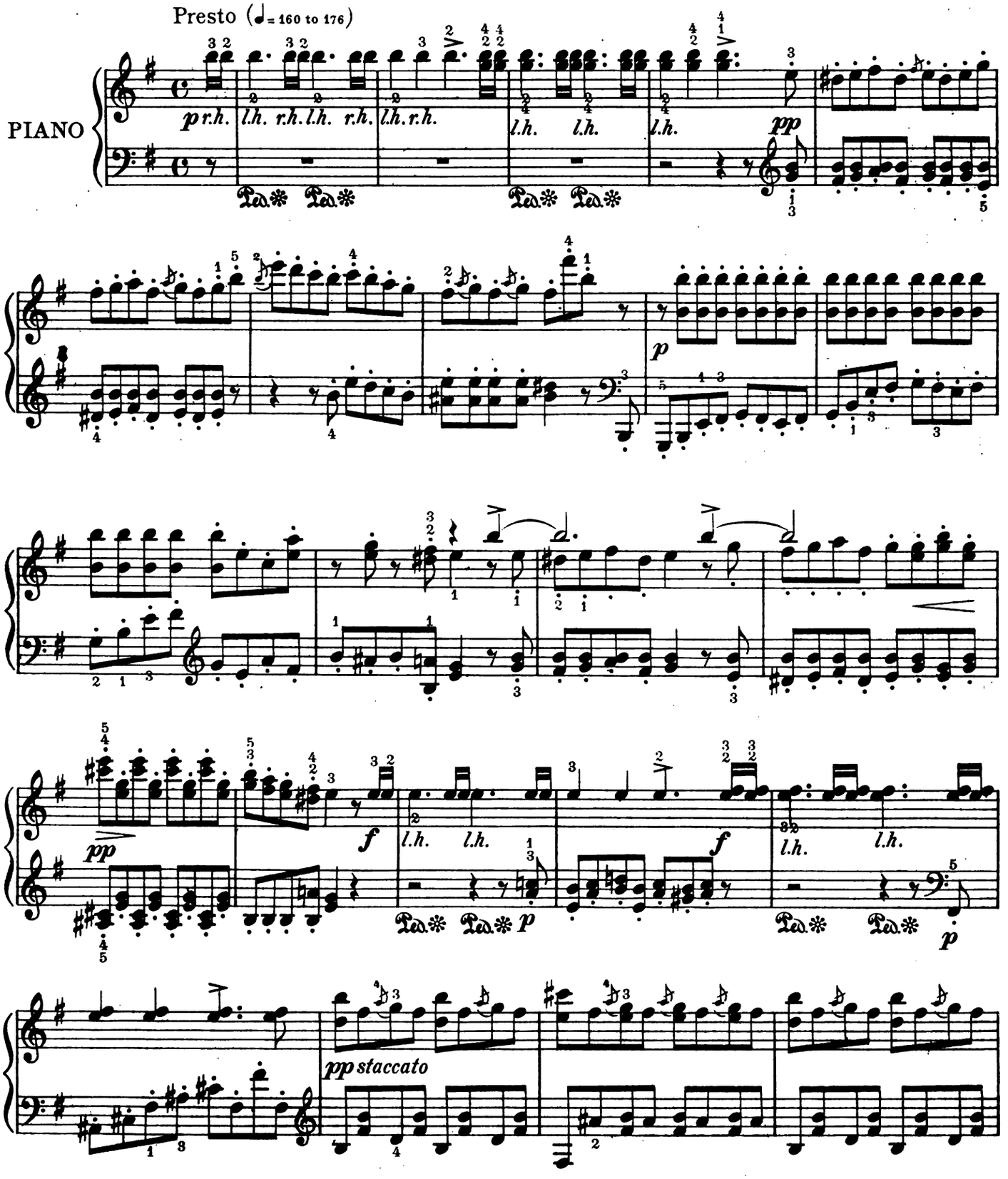
SCHERZO or CAPRICCIO, in E Minor

Nº2 OF THE "THREE FANTASIAS OR CAPRICCIOS"

(Composed in 1829: published in 1833)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 16, No. 2



Of this exquisite Scherzo, L. Köhler says: "The composer used to call this *Capriccio* his little 'Trumpeter-pièce', a title which sounds like a term of endearment, and refers to the constantly recurring *Fanfare* with the two 16th-notes."

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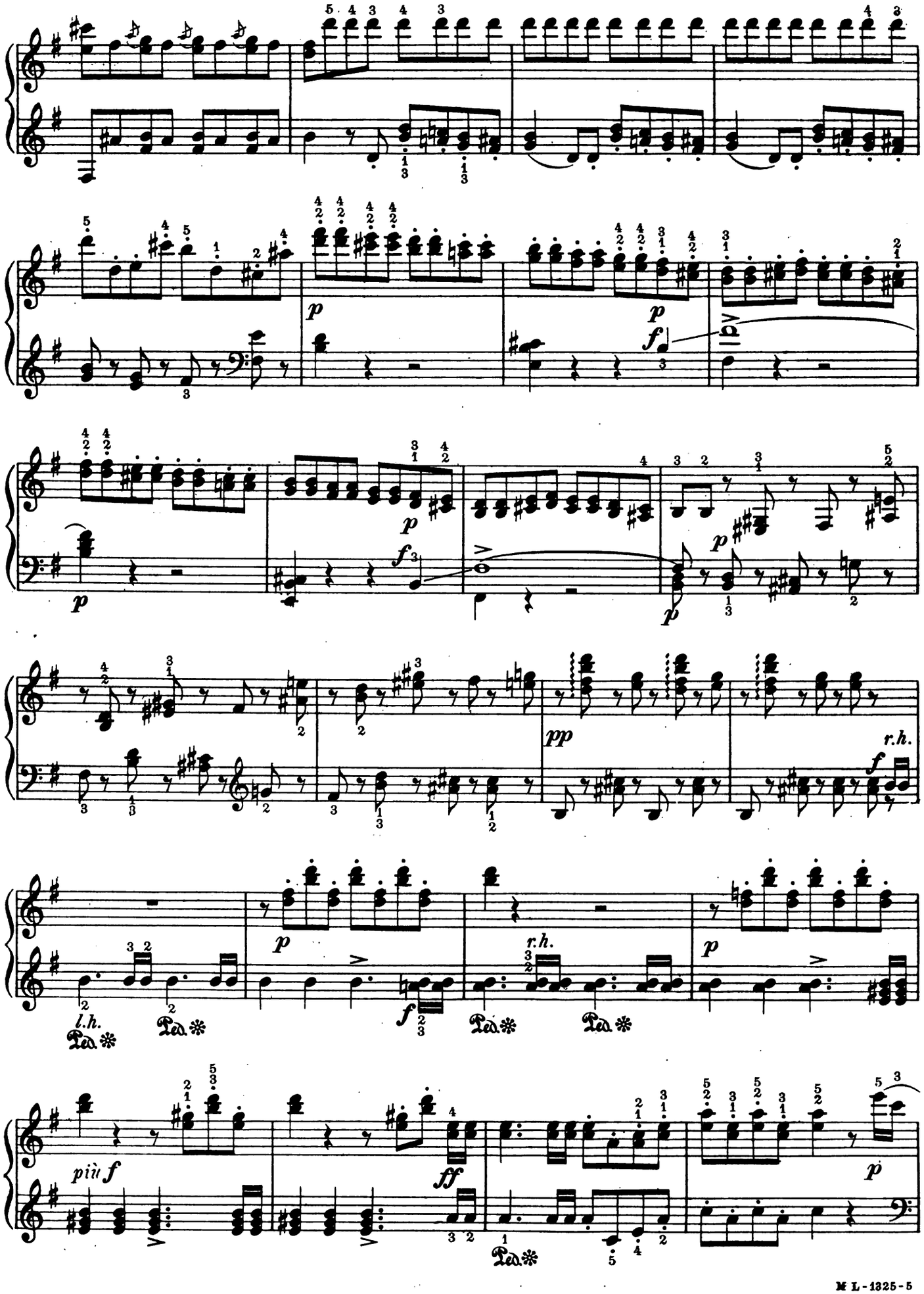
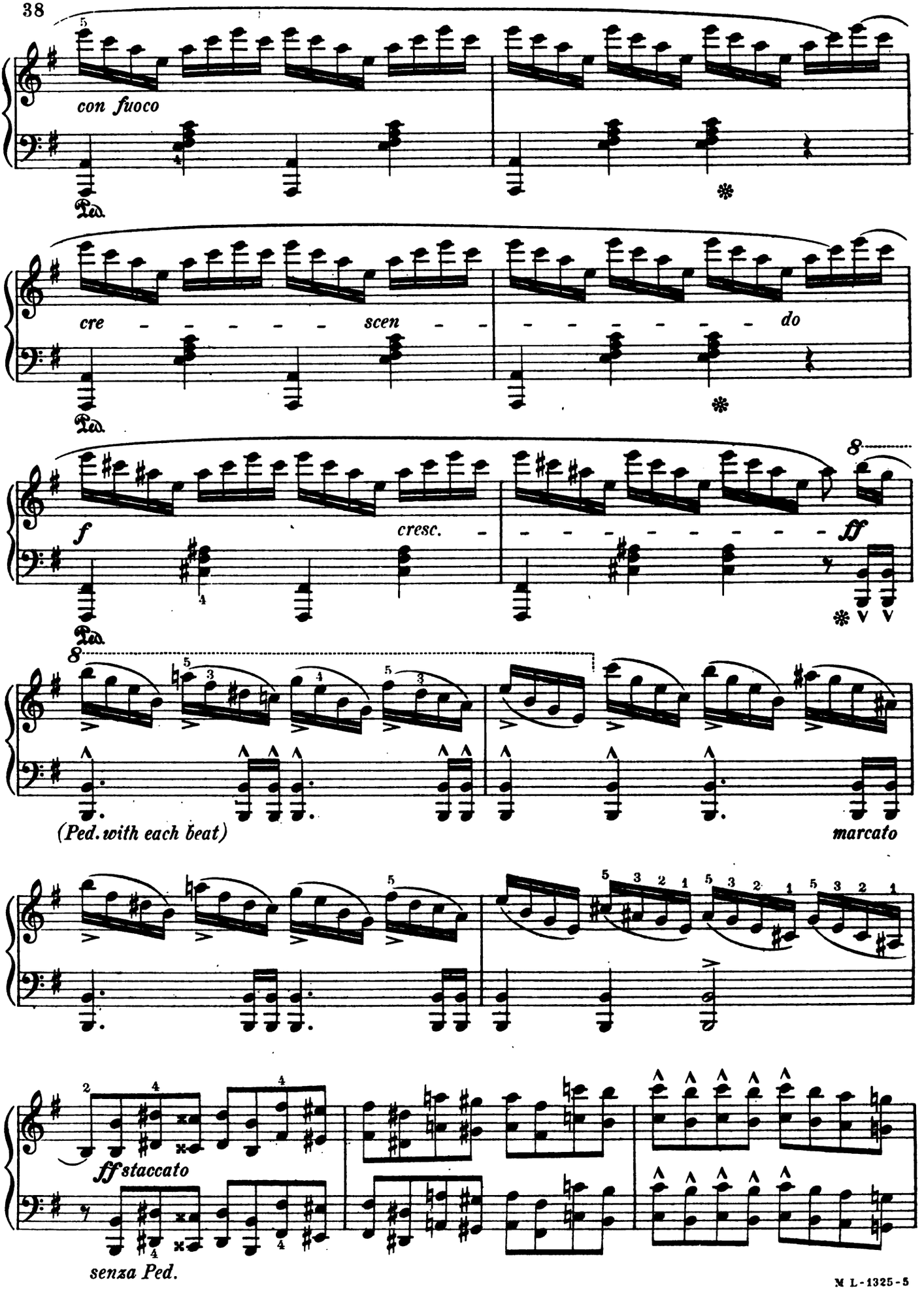
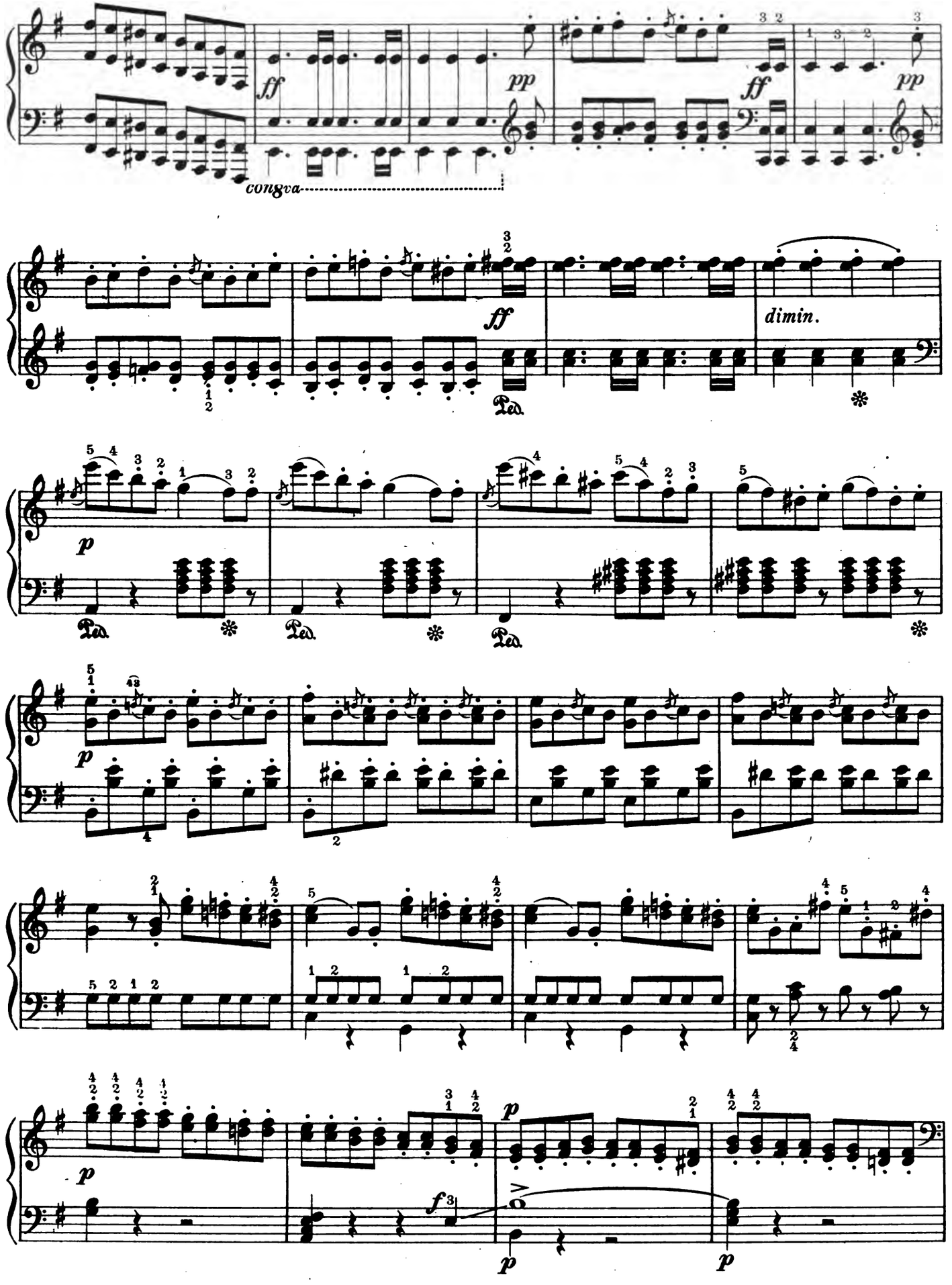
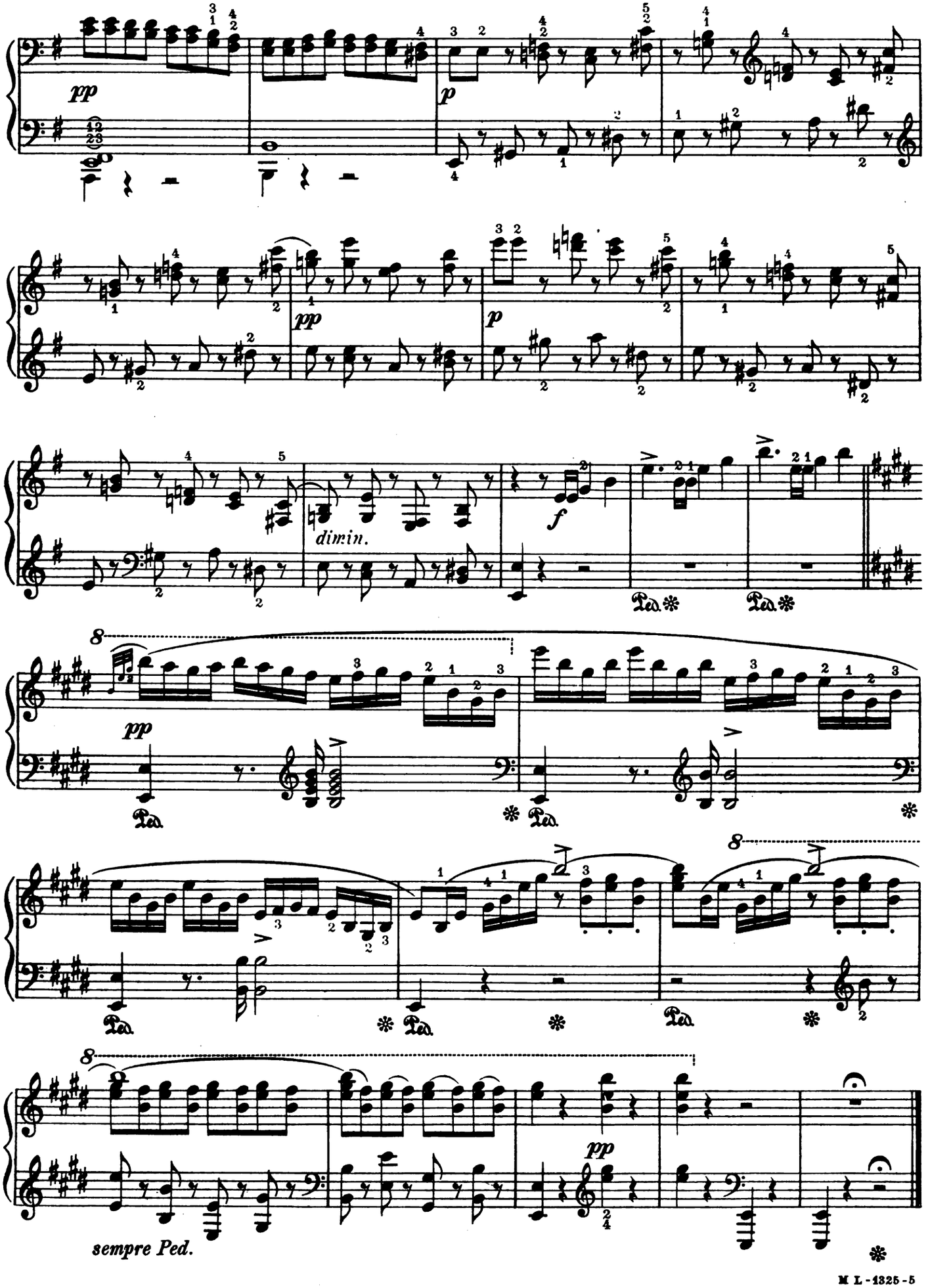

p
f
pp
r.h.
l.h.
Ped.
più f
ff


con fuoco
Ped.
cre - - - - - - scen - - - - - - - - - - do
Ped.
f
cresc.
ff
Ped.
(Ped. with each beat)
marcato
ff staccato
senza Ped.


ff
pp
ff
pp
cong va
ff
dimin.
p
Ped.
p
f
p
p
p


pp
p
pp
p
dimin.
f
Ped.
pp
Ped.
pp
sempre Ped.

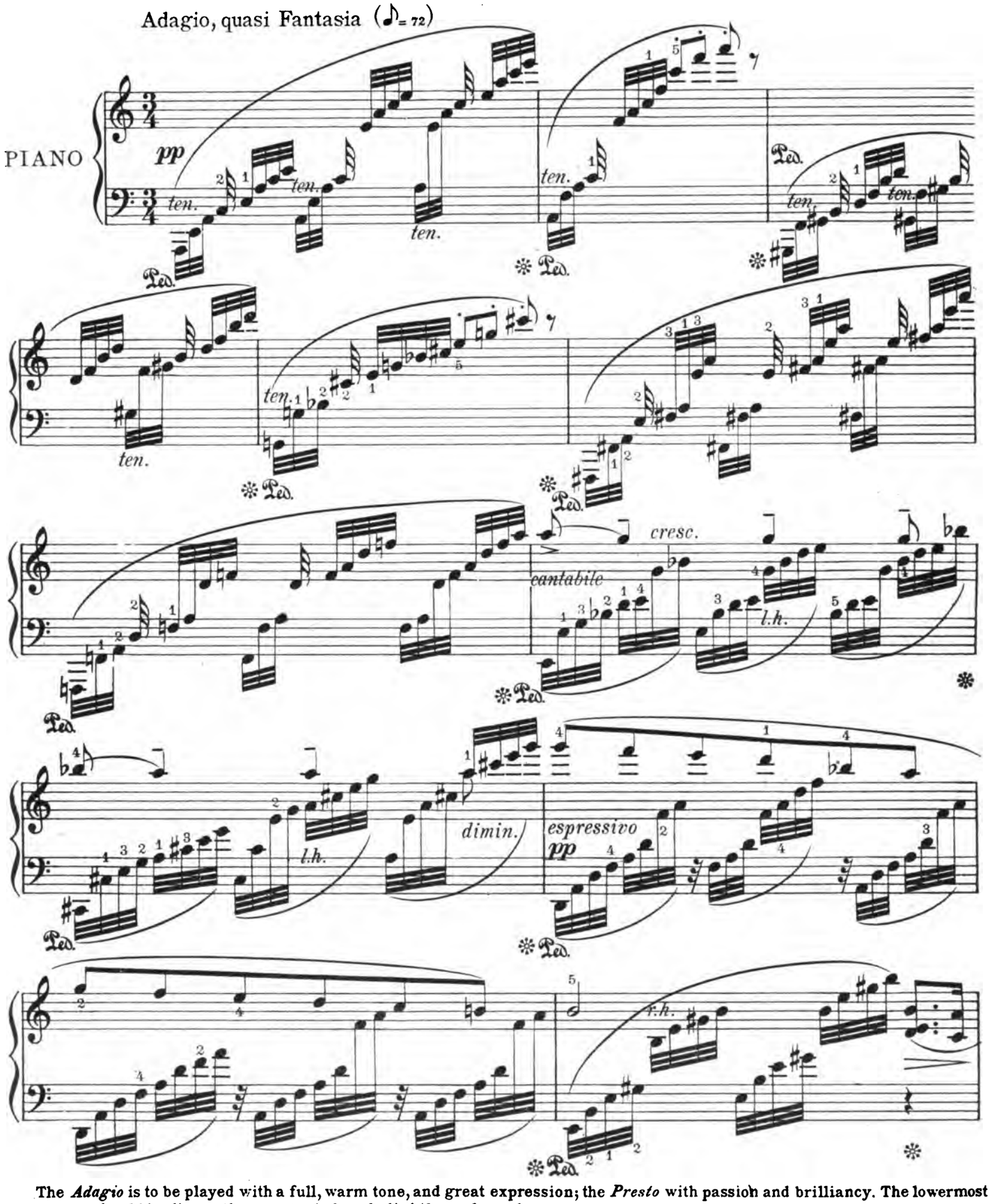
CAPRICCIO, in A Minor

Nº1 OF "THREE CAPRICCIOS"

(Composed in 1834; published in 1836)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op.33, No.1



The *Adagio* is to be played with a full, warm tone, and great expression; the *Presto* with passion and brilliancy. The lowermost bassnotes should be discreetly accentuated, and slightly prolonged.

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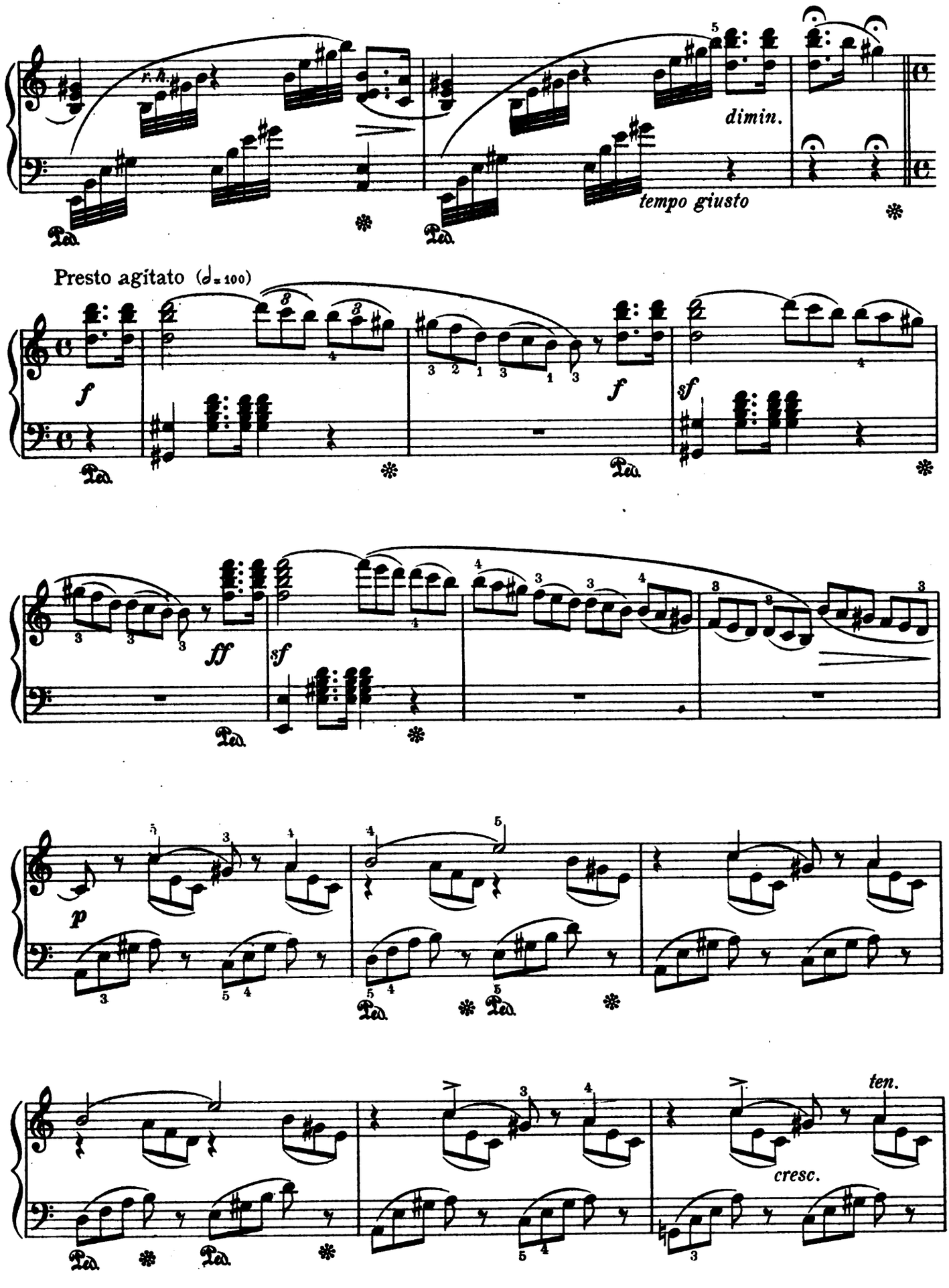
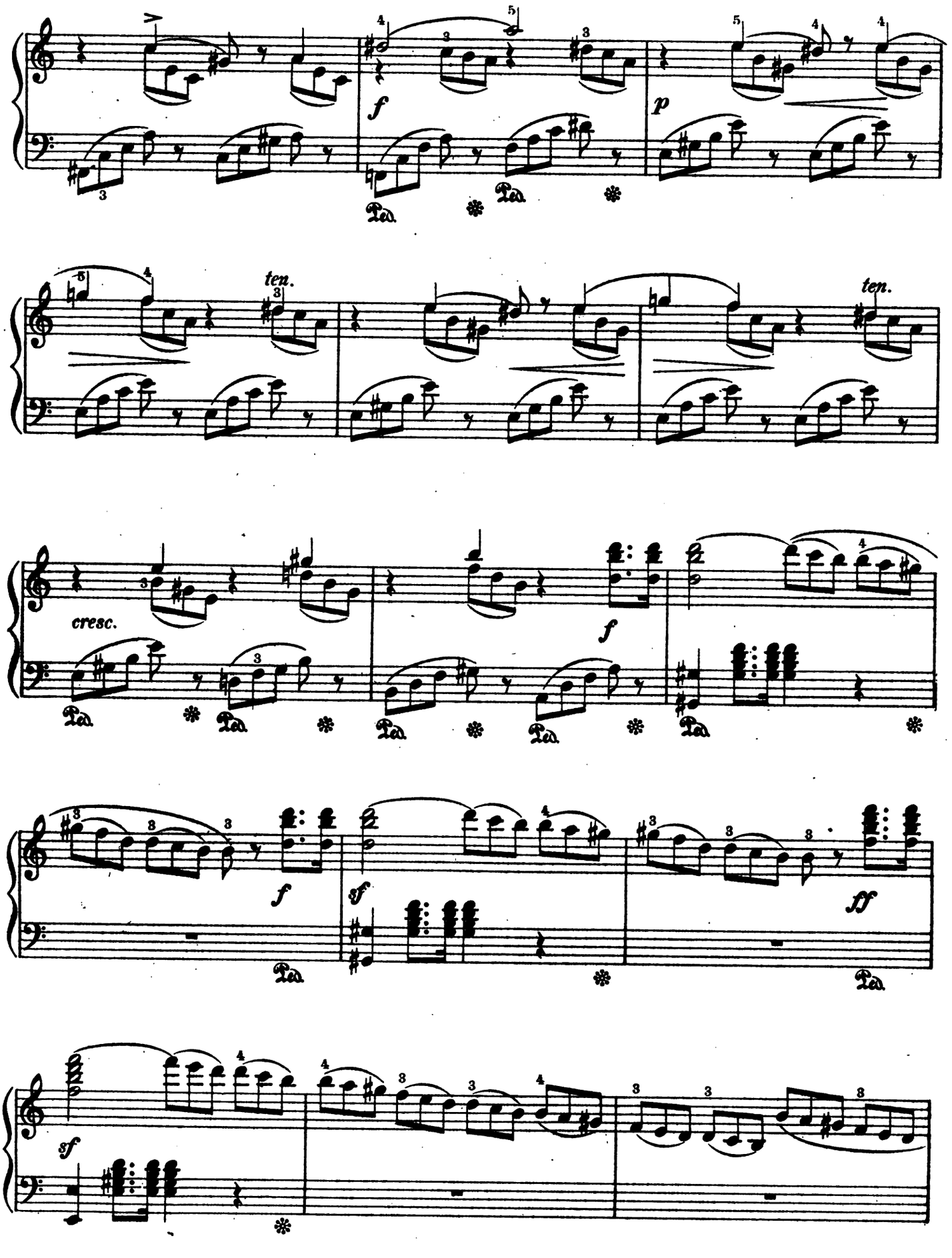
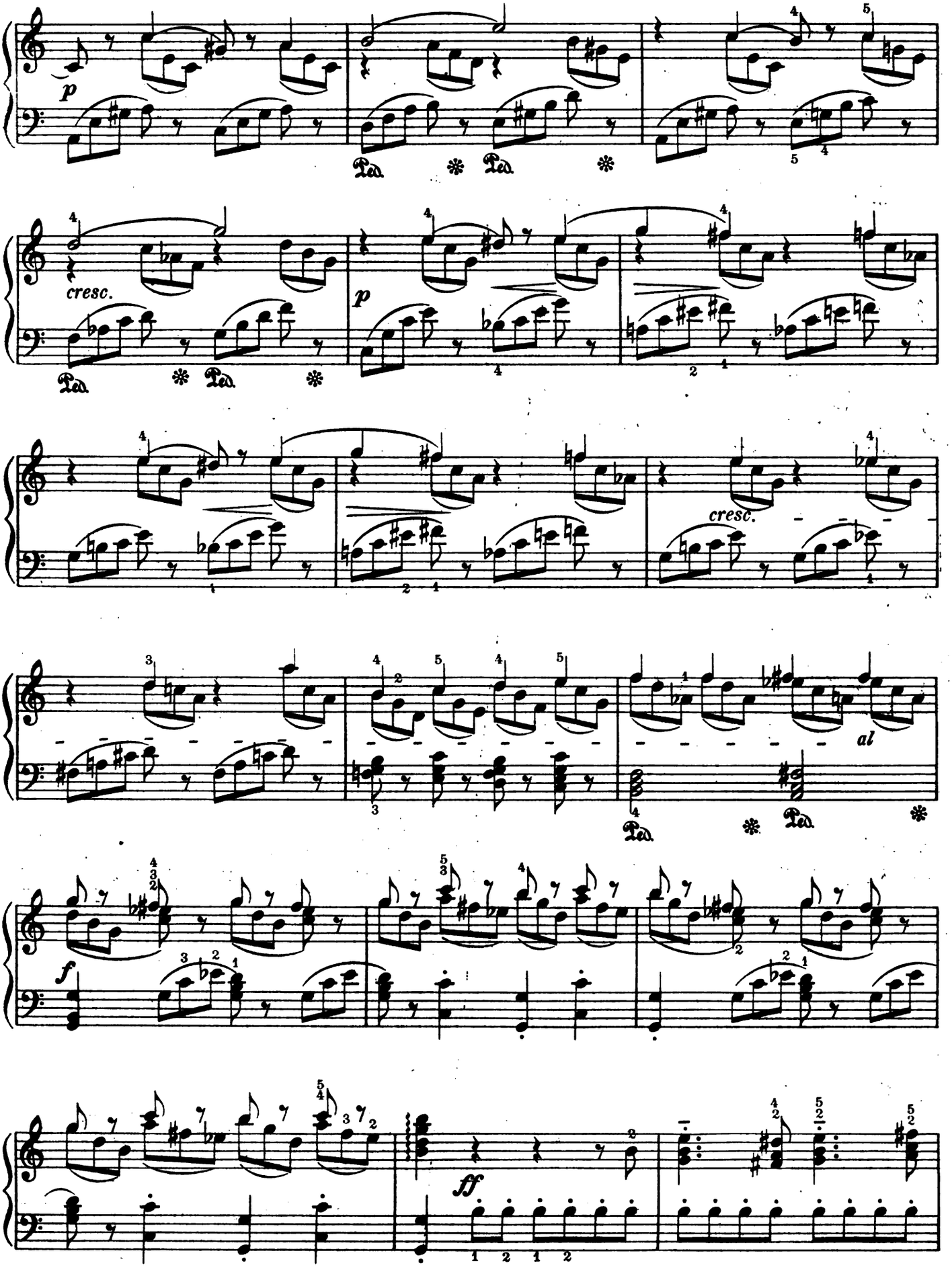
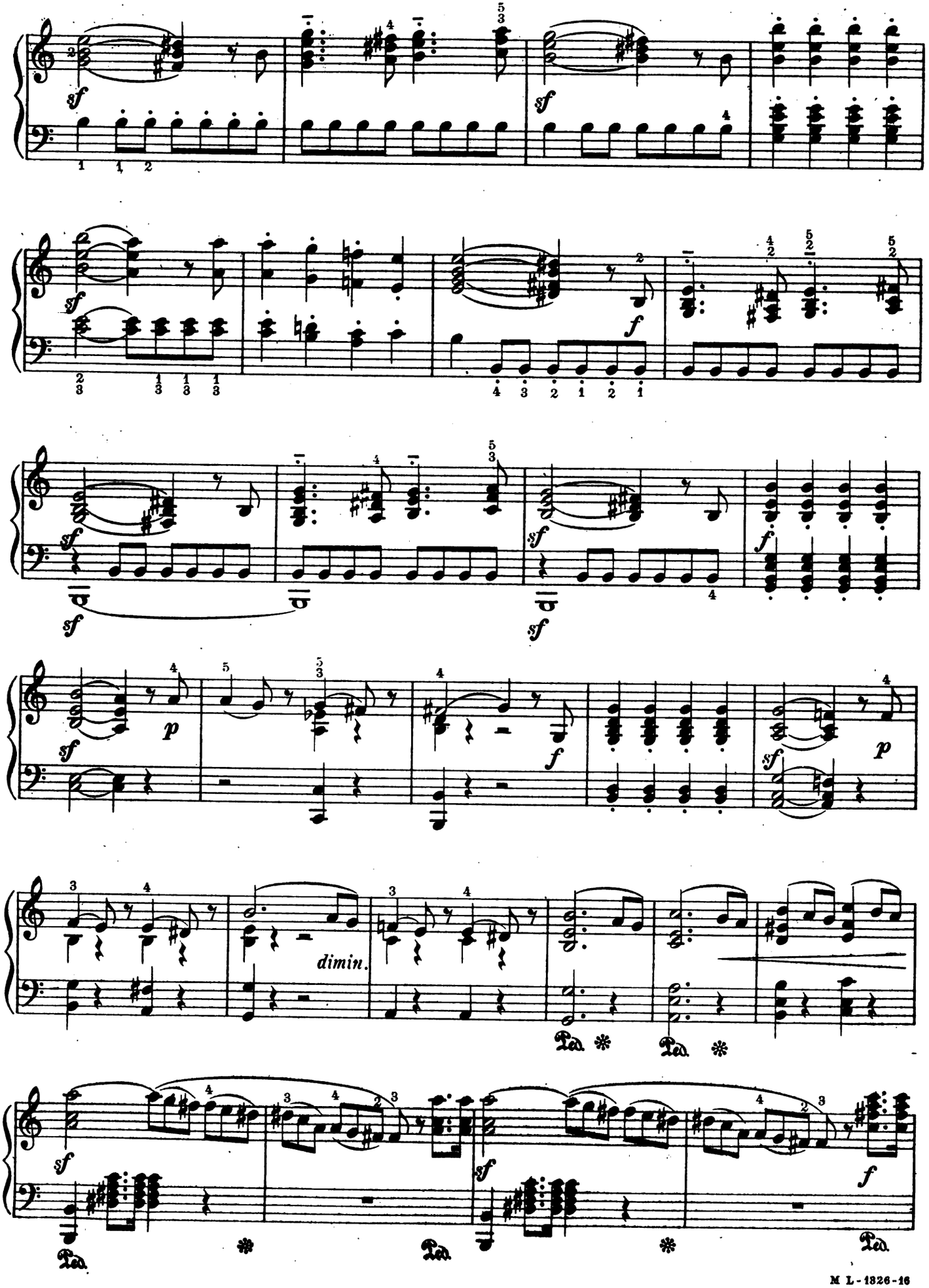
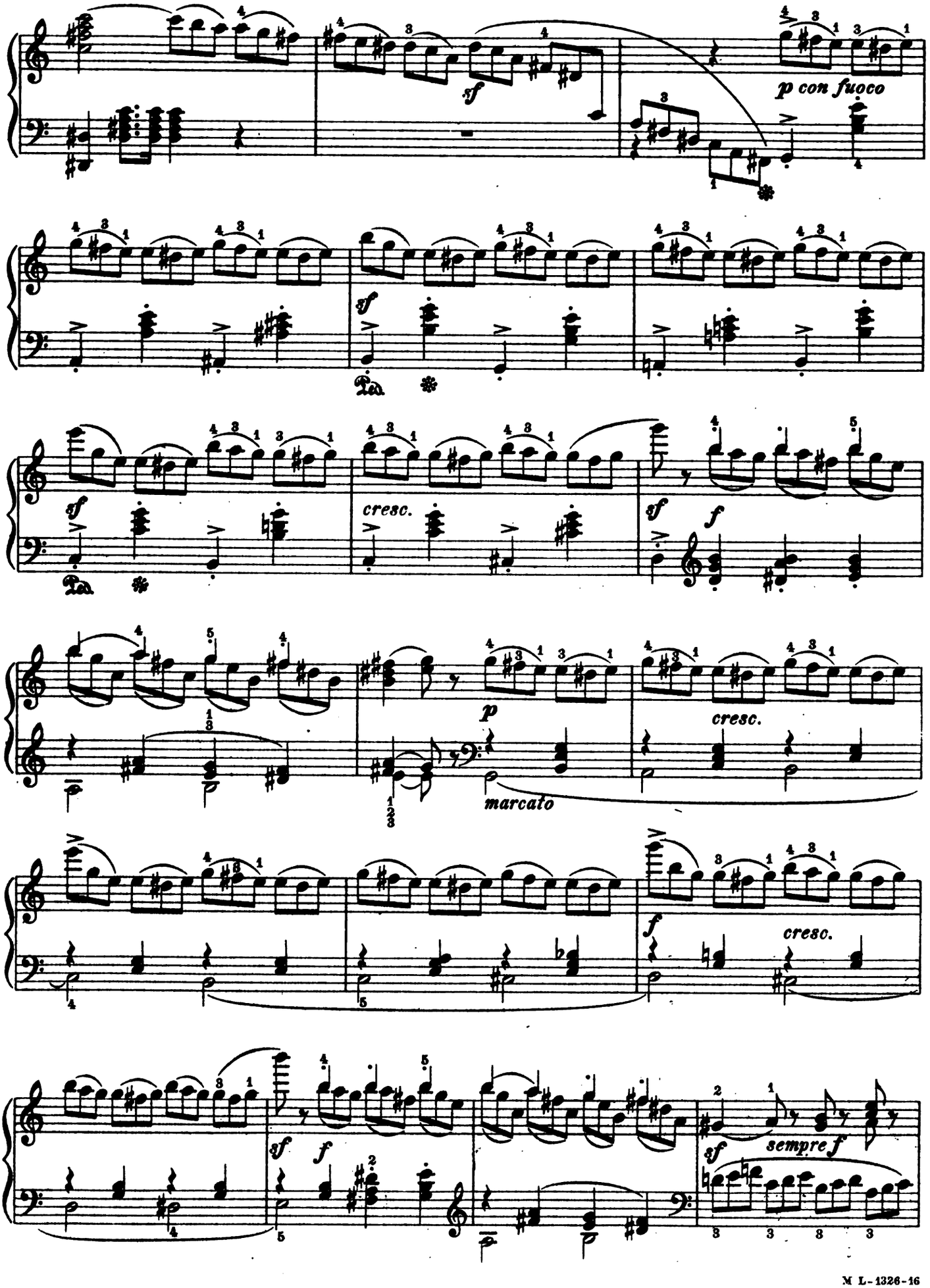
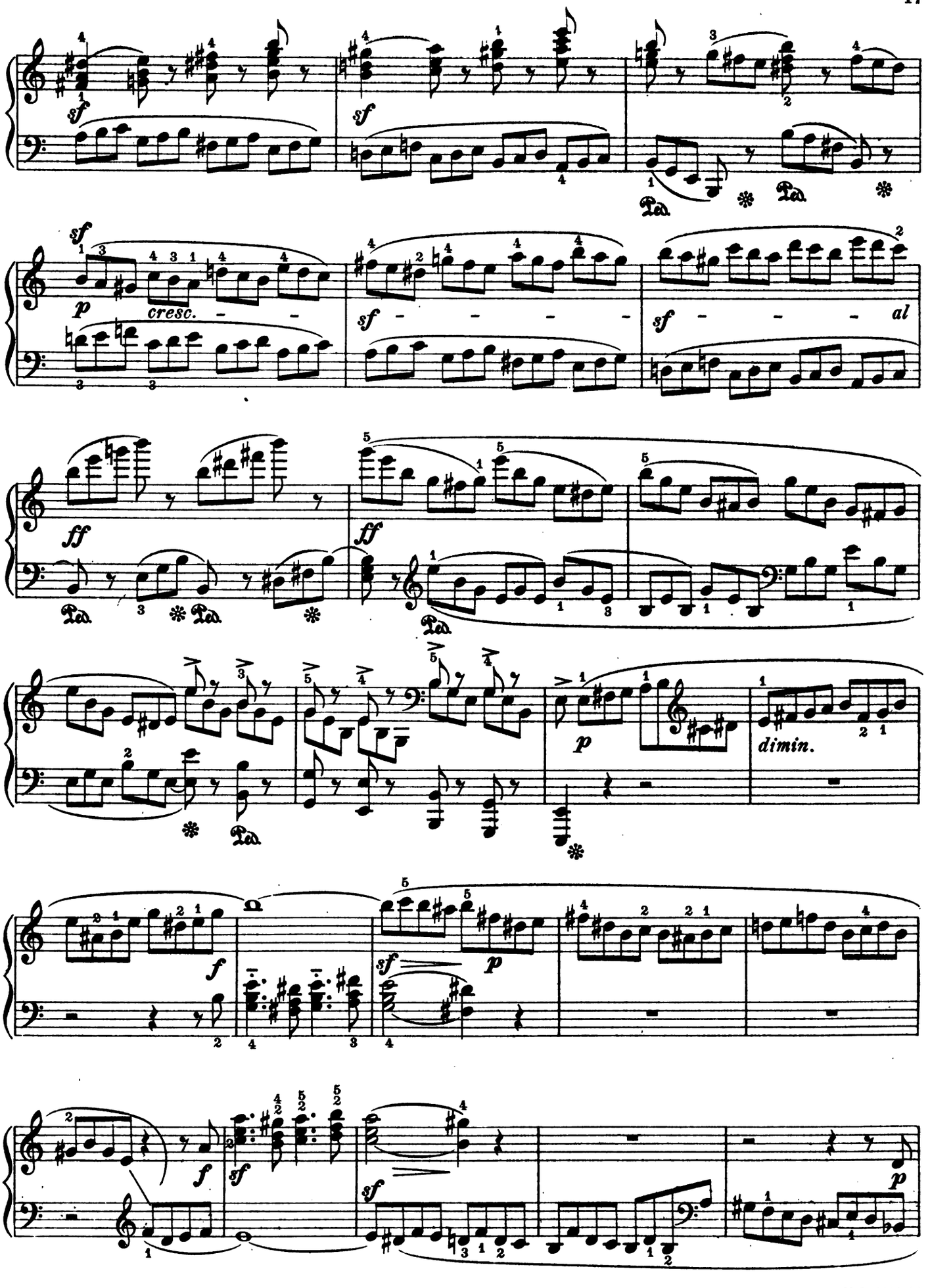

dimin.
tempo giusto
Presto agitato (♩= 100)

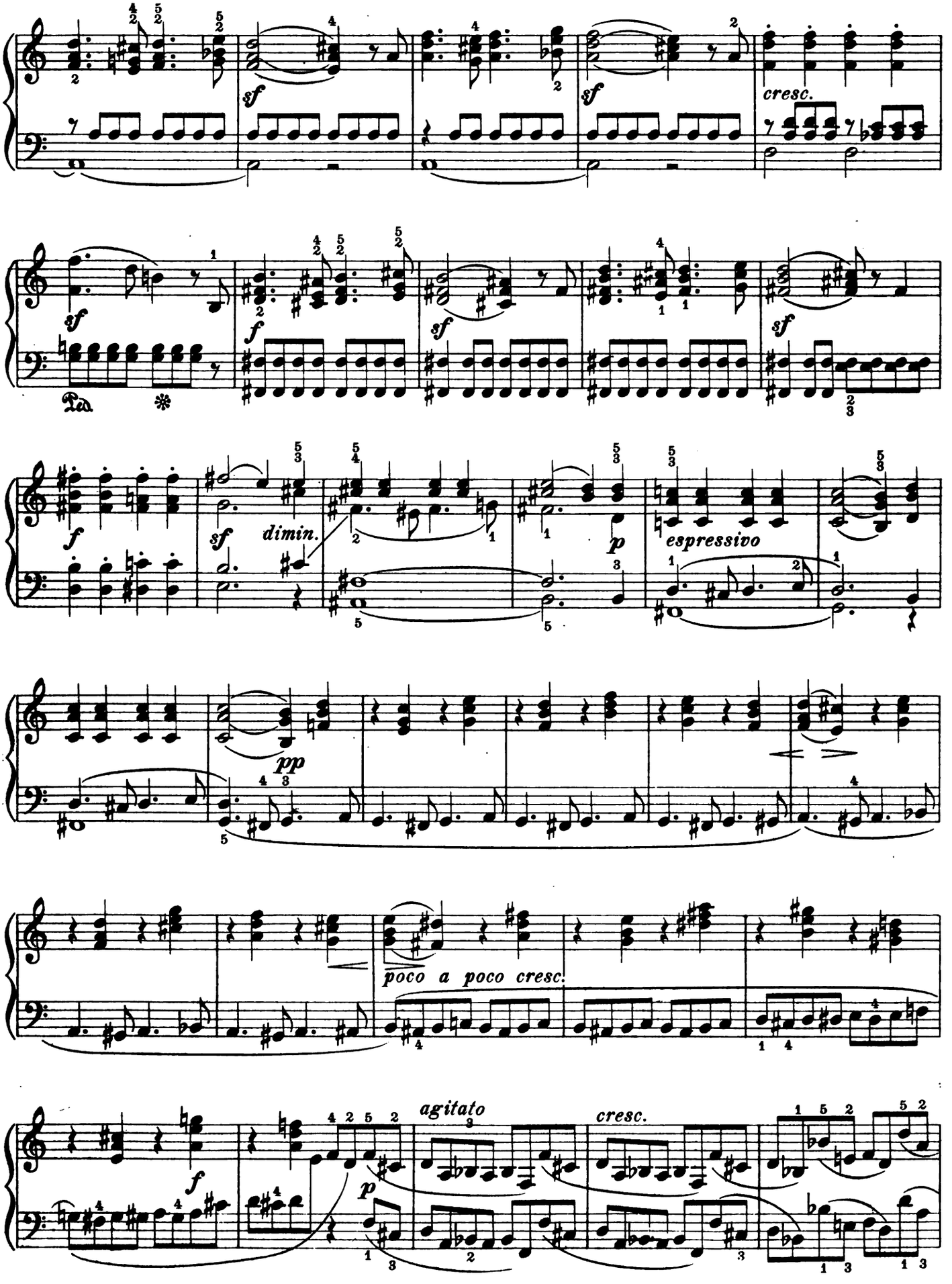

f
p
ten.
ten.
cresc.
f
f
sf
f
sf
ff
sf

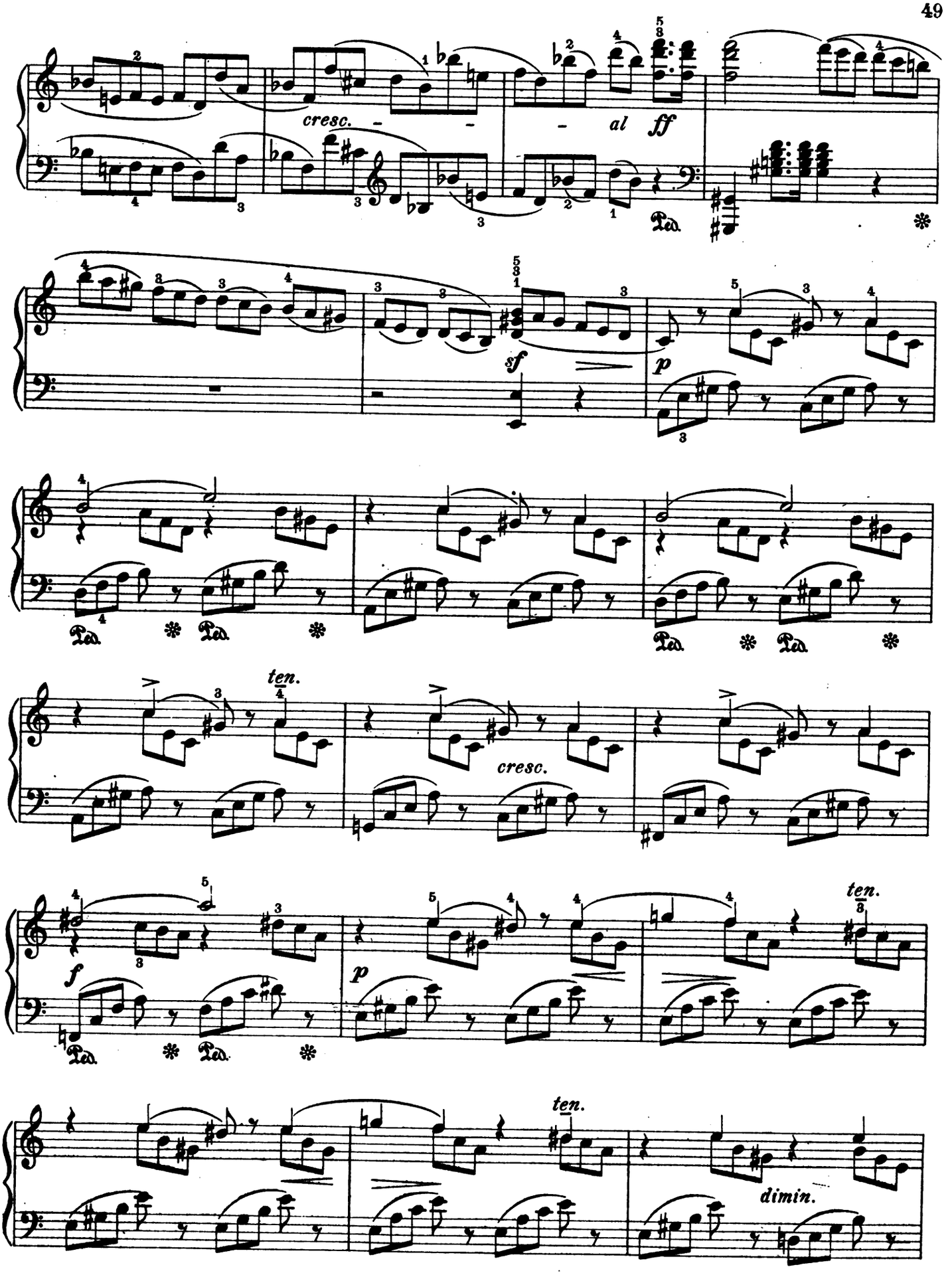

p
Ped. * Ped. *
cresc.
p
Ped. * Ped. *
cresc.
al
Ped. * Ped. *
f
ff

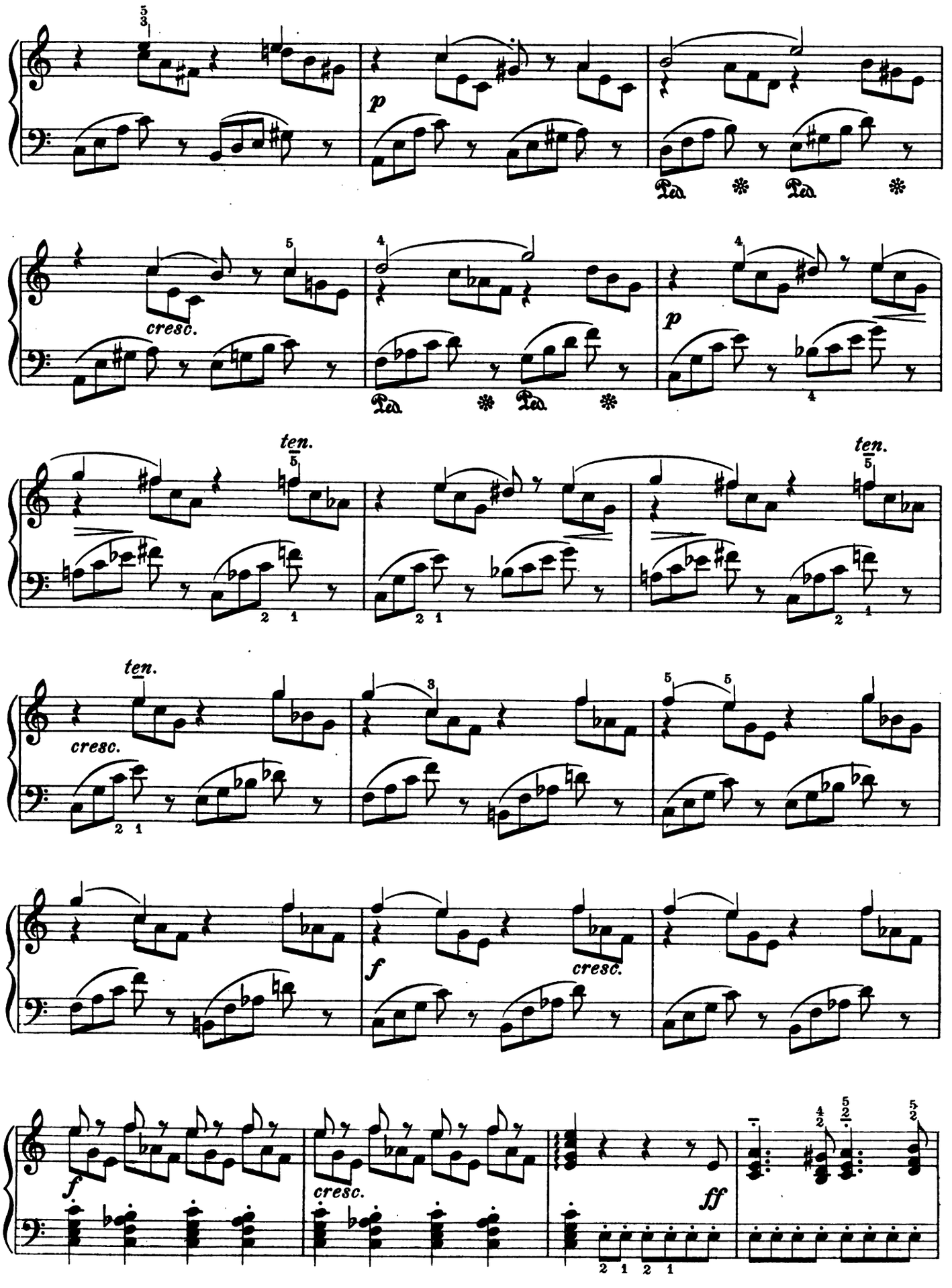

sf
f
p
dimin.
Ped.

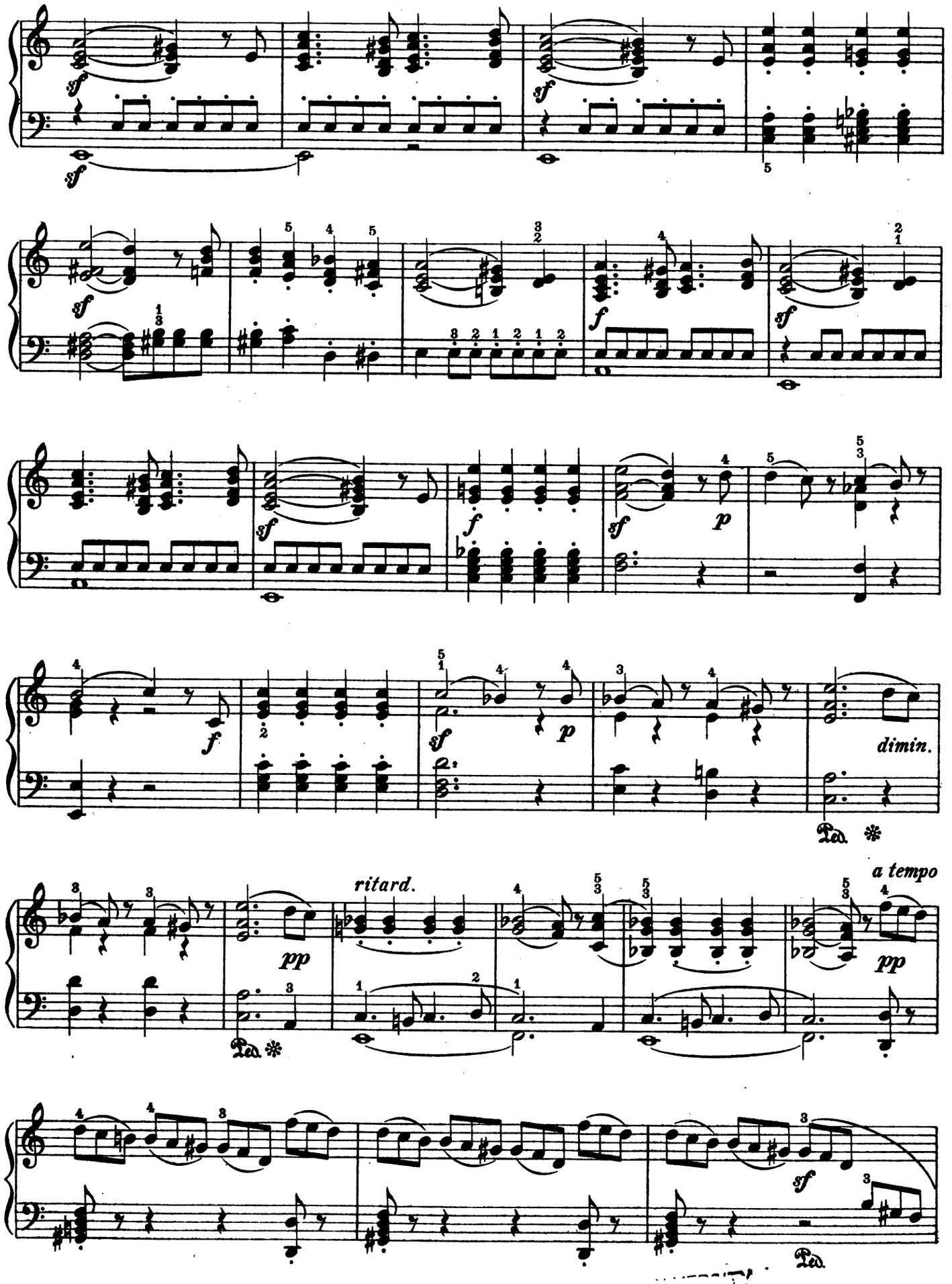

sf
p con fuoco
sf
Ped.
sf
cresc.
sf
f
p
cresc.
marcato
f
cresc.
sf
f
sf
sempre f


sf
sf
Ped.
Ped.
sf
p
cresc.
sf
sf
al
ff
ff
Ped.
Ped.
Ped.
p
dimin.
Ped.
f
sf
p
f
sf
sf
p

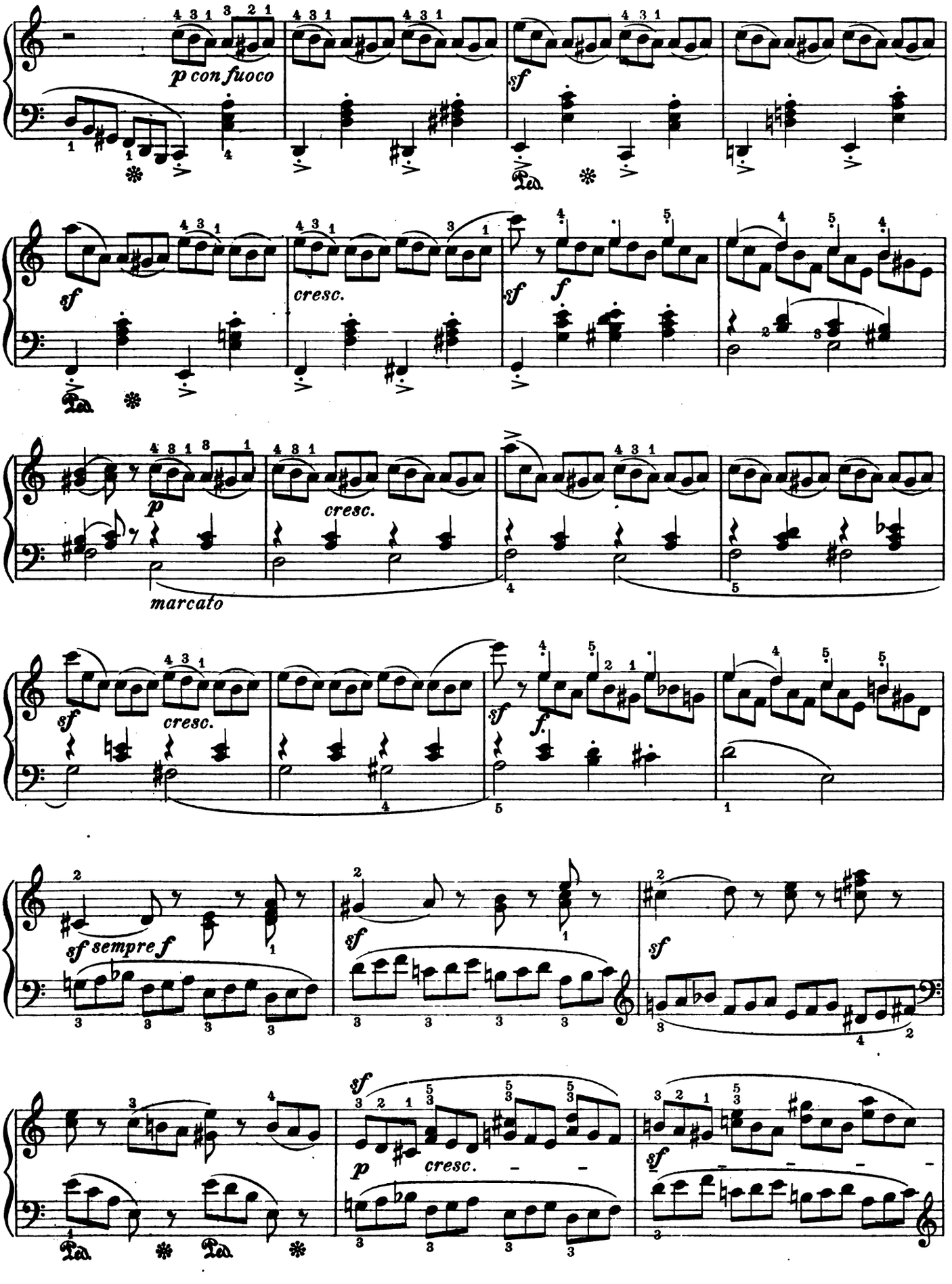

sf
cresc.
sf
f
sf
sf
Ped.
f
sf
dimin.
p
espressivo
pp
poco a poco cresc.
f
p
agitato
cresc.

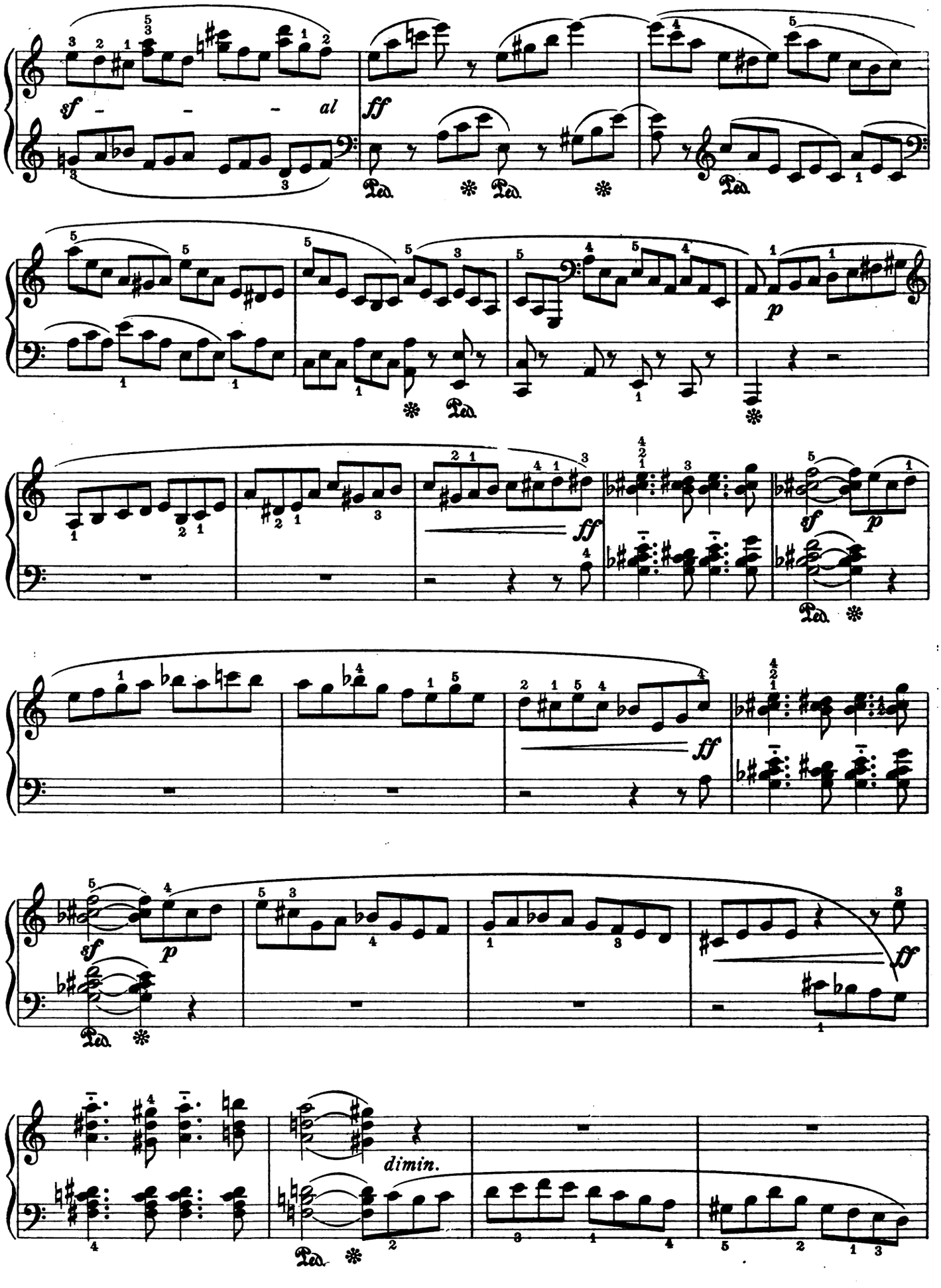

cresc.
al
ff
sf
p
Ped.
ten.
cresc.
f
p
ten.
ten.
dimin.

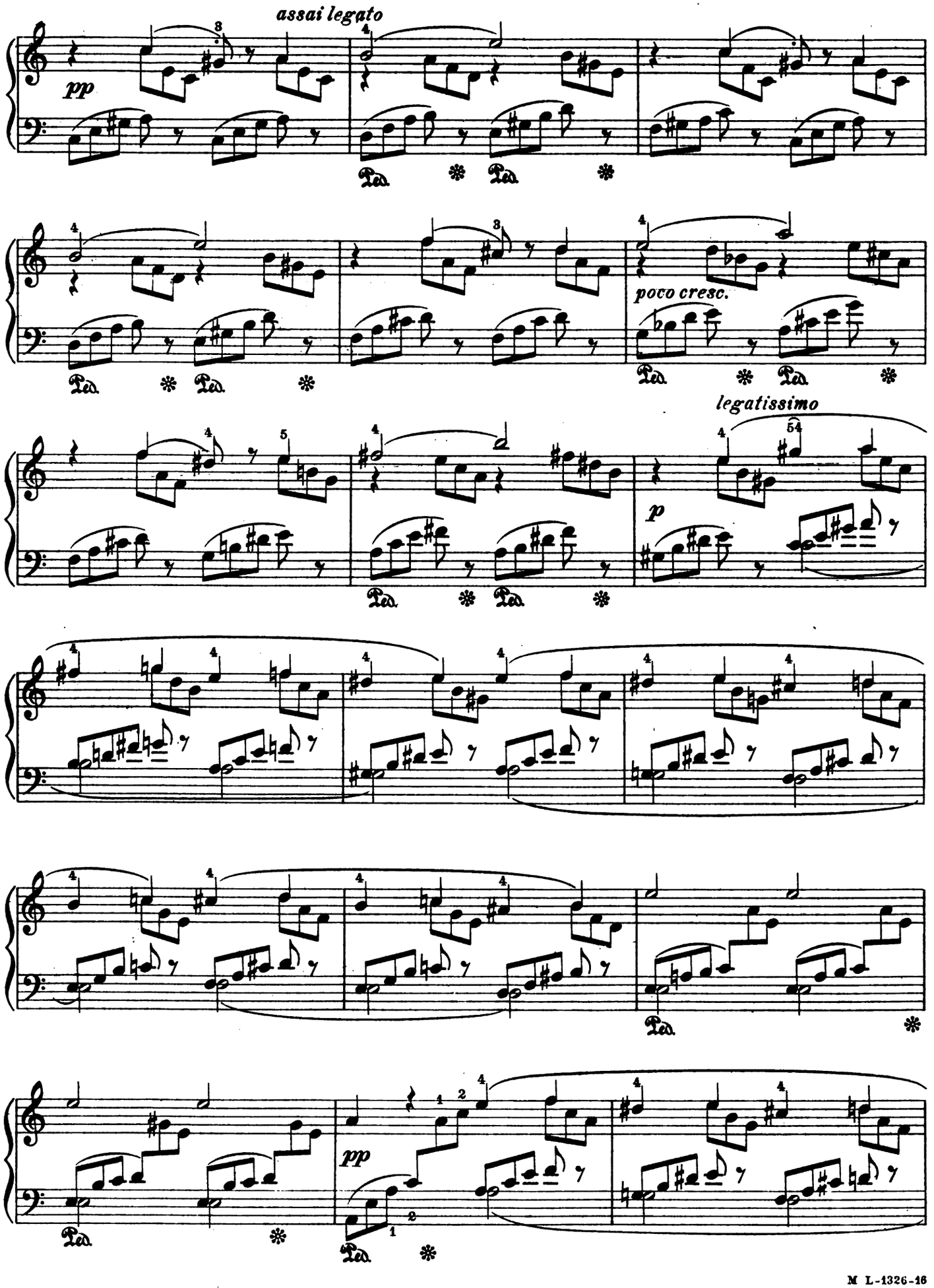

p
Ped. * Ped. *
cresc.
Ped. * Ped. *
p
ten.
ten.
cresc.
ten.
f
cresc.
f
cresc.
ff

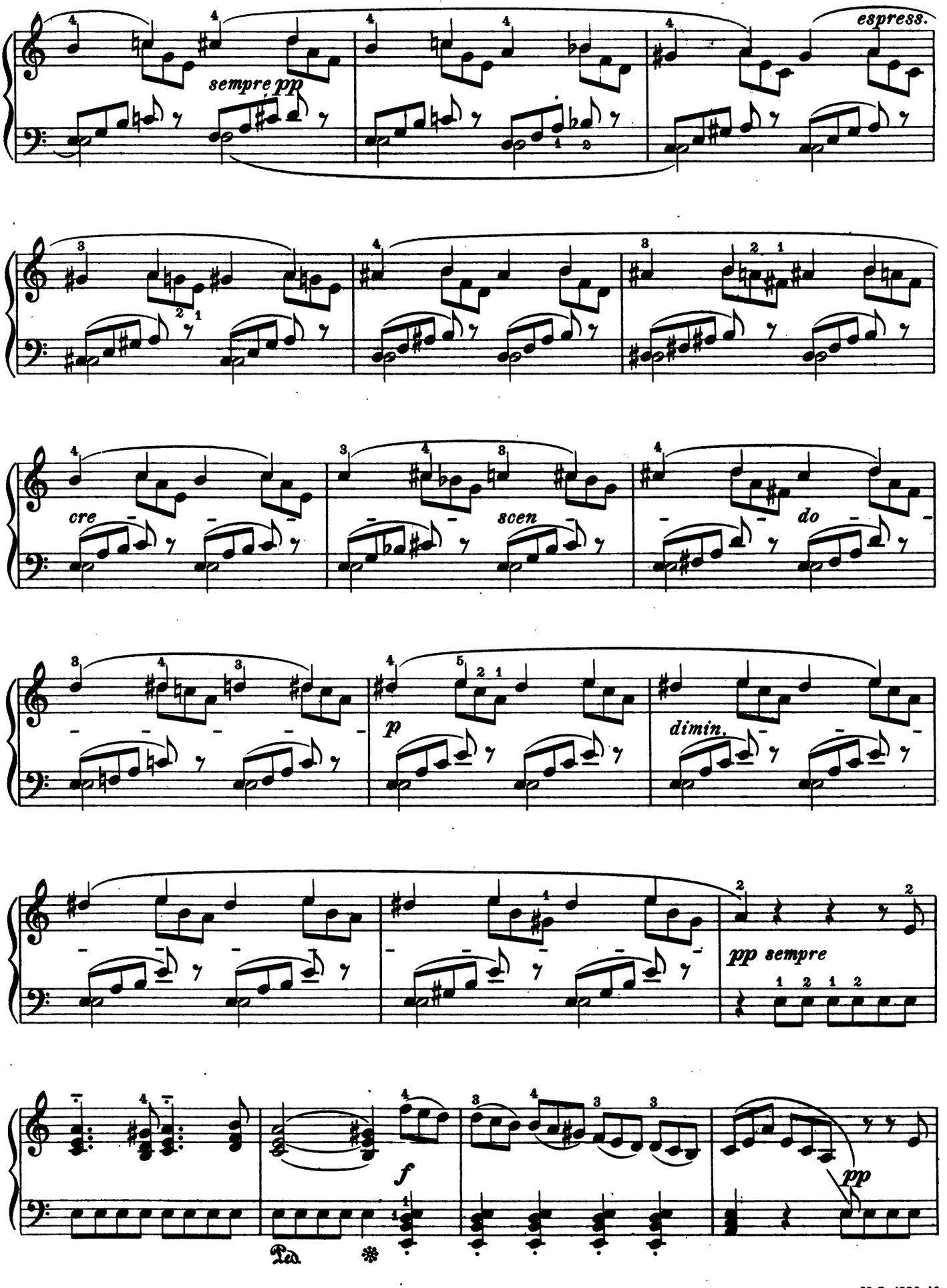

sf
sf
sf
sf
sf
f
sf
f
sf
p
f
sf
p
dimin.
Ped.
ritard.
a tempo
pp
pp
Ped.
sf
Ped.

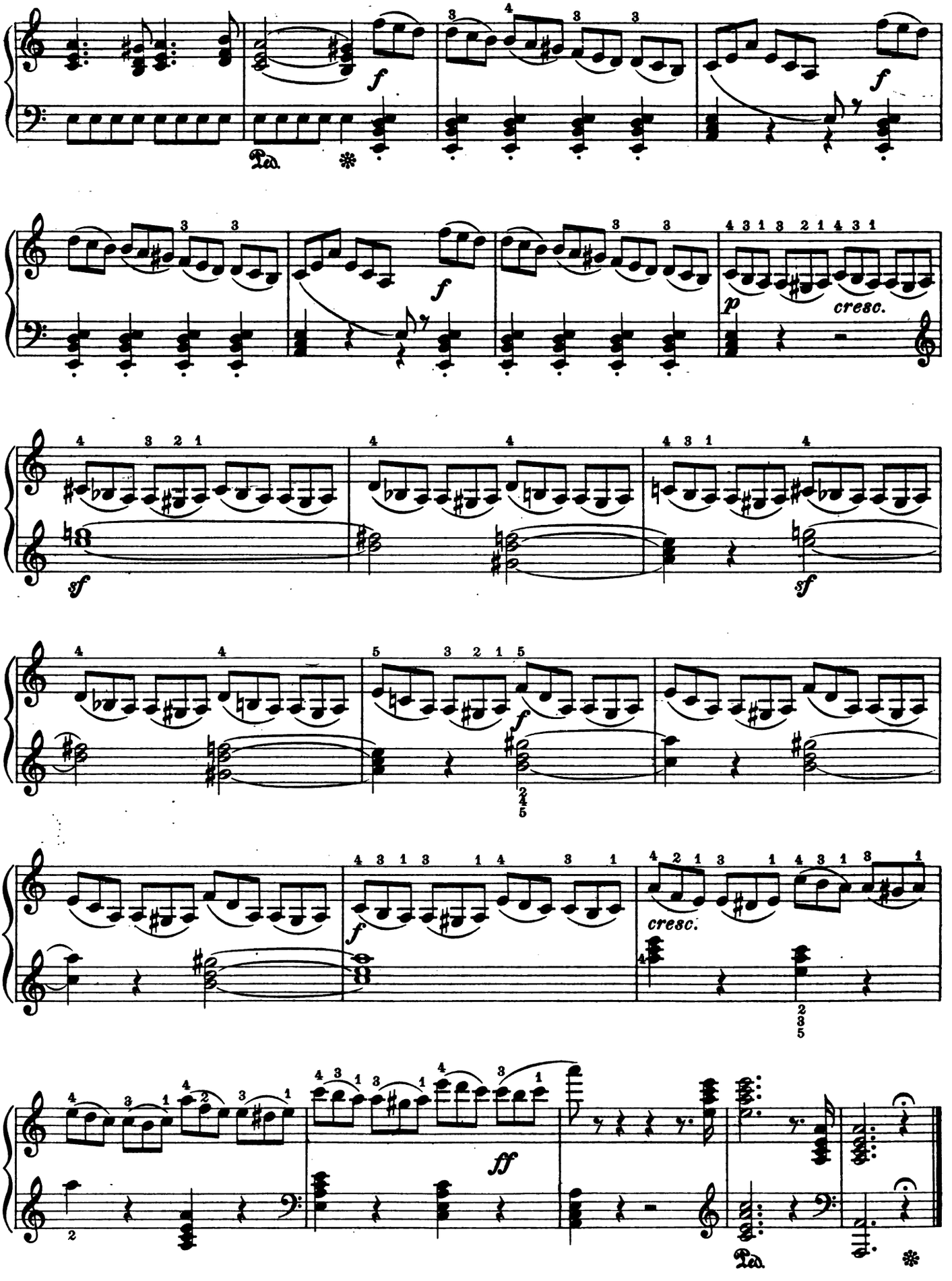
M L-1326-16


p con fuoco
sf
cresc.
sf
f
p
marcato
cresc.
sf
cresc.
sf
f.
sf sempre f
sf
sf
sf
p
cresc.
sf


sf - - - al
ff
Ped.
p
sf
dimin.


assai legato
pp
Ped.
poco cresc.
legatissimo
p
pp


espress.
sempre pp
cre
scen
do
p
dimin.
pp sempre
f
pp
Ped.


f
Ped.
f
f
p
cresc.
sf
sf
f
f
cresc.
ff
Ped.

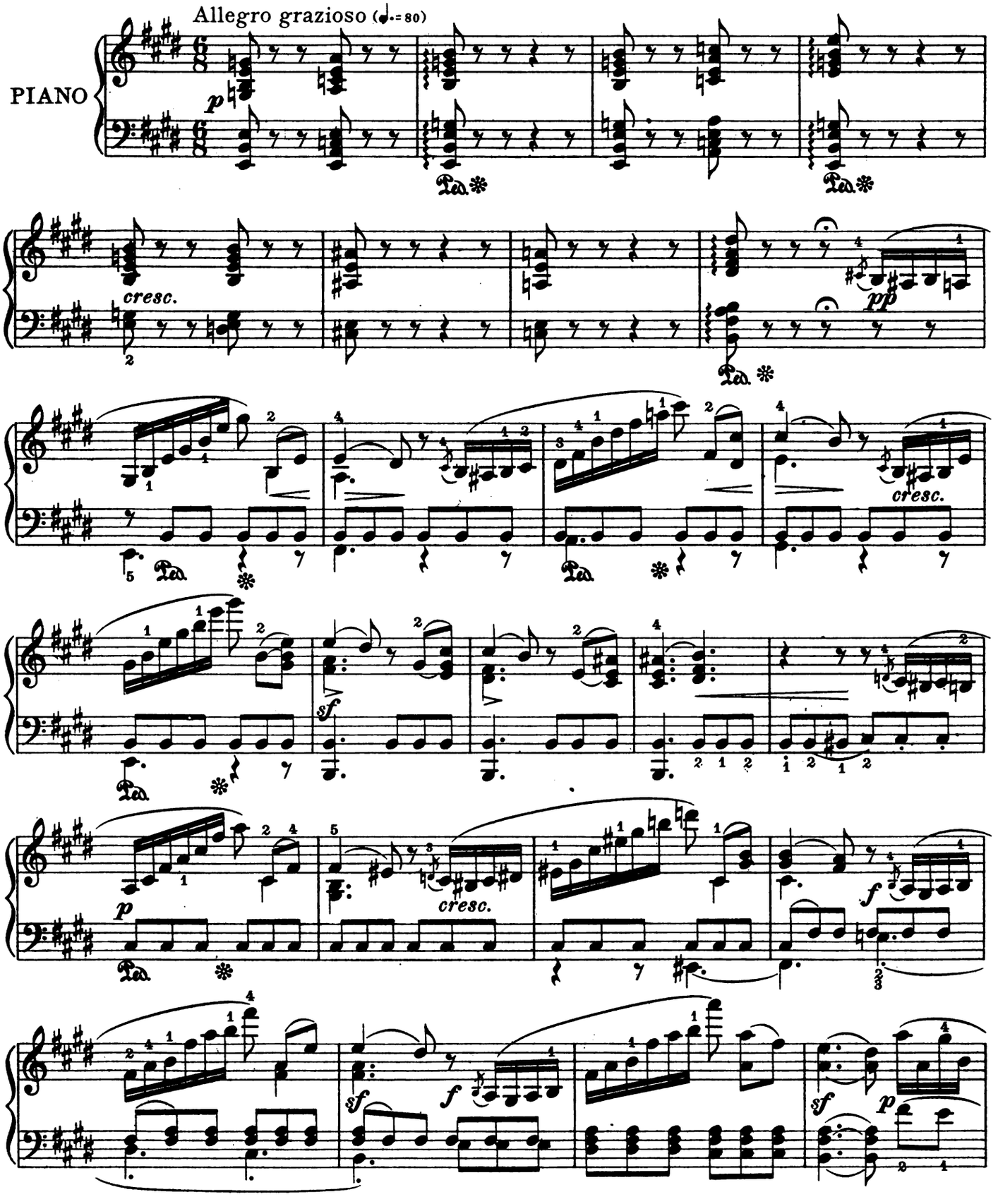
CAPRICCIO, in E Major

No. 2 OF THE "THREE CAPRICCIOS"

Edited by Dr. Percy Goetschius

(Composed in 1835; published in 1836)

FELIX MENDELSSOHN, Op. 33, No. 2



To be played in a graceful, melodious manner; not too rapidly, but with a certain flowing brilliancy. The lowermost bass-notes should be slightly accentuated.

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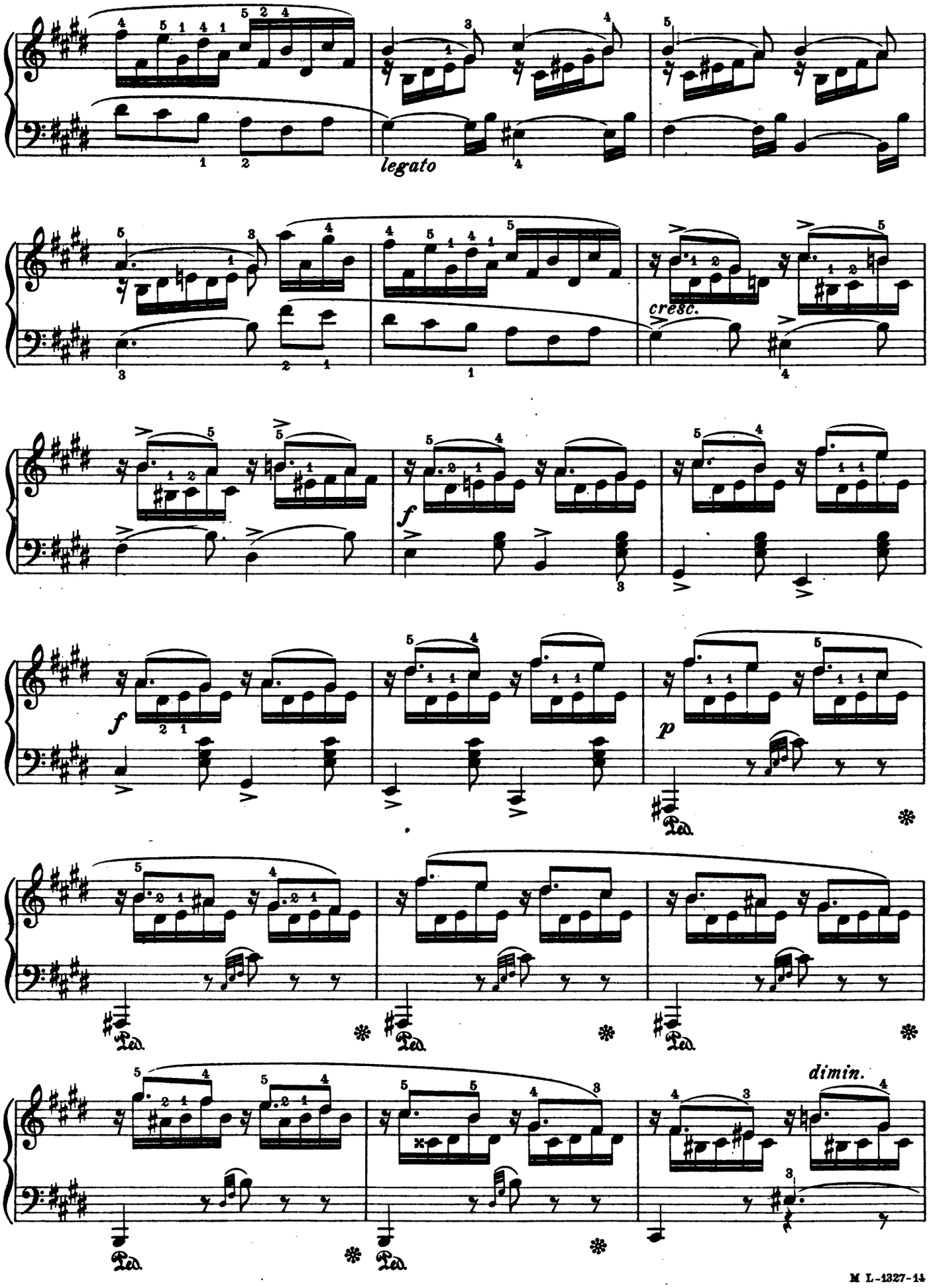
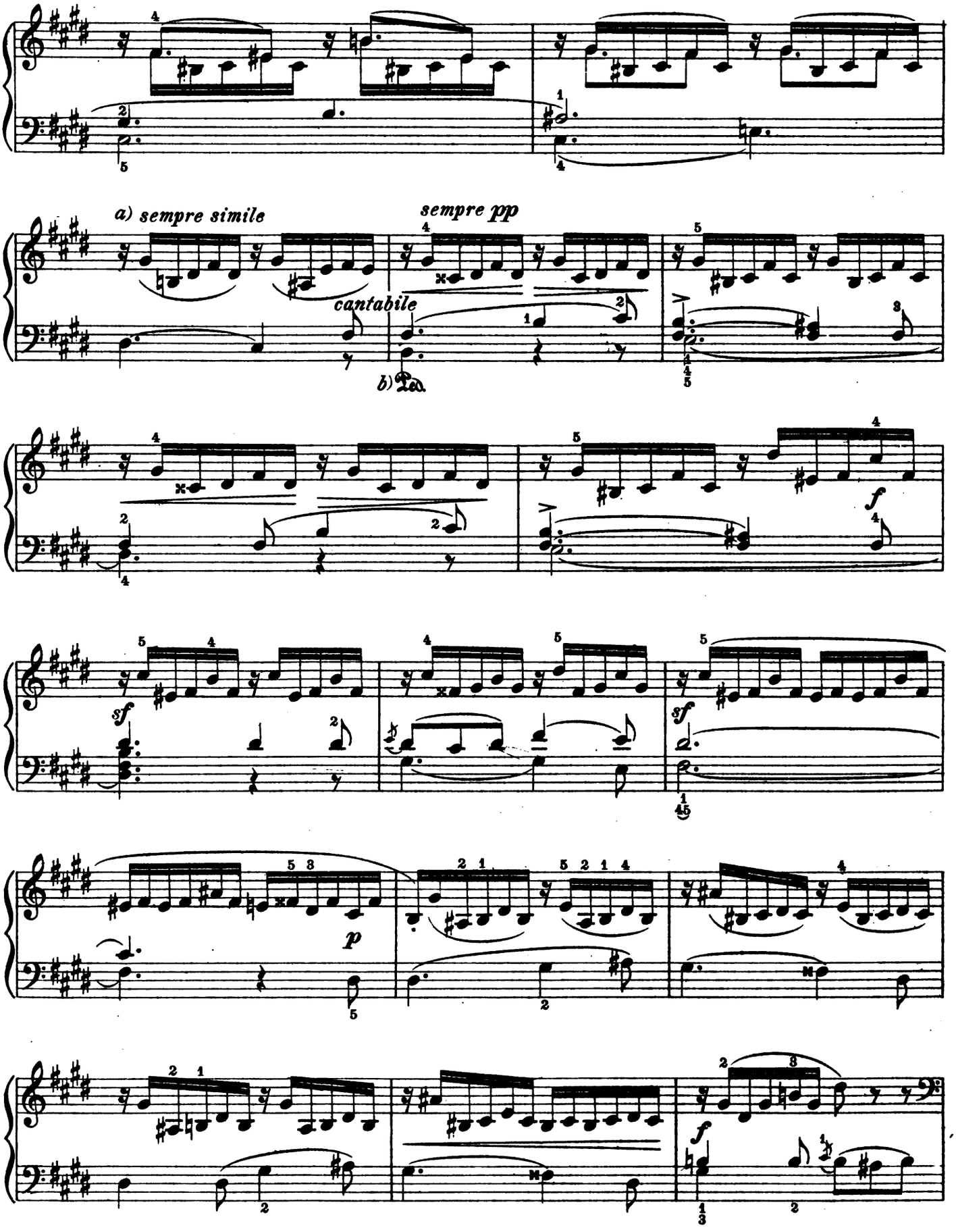
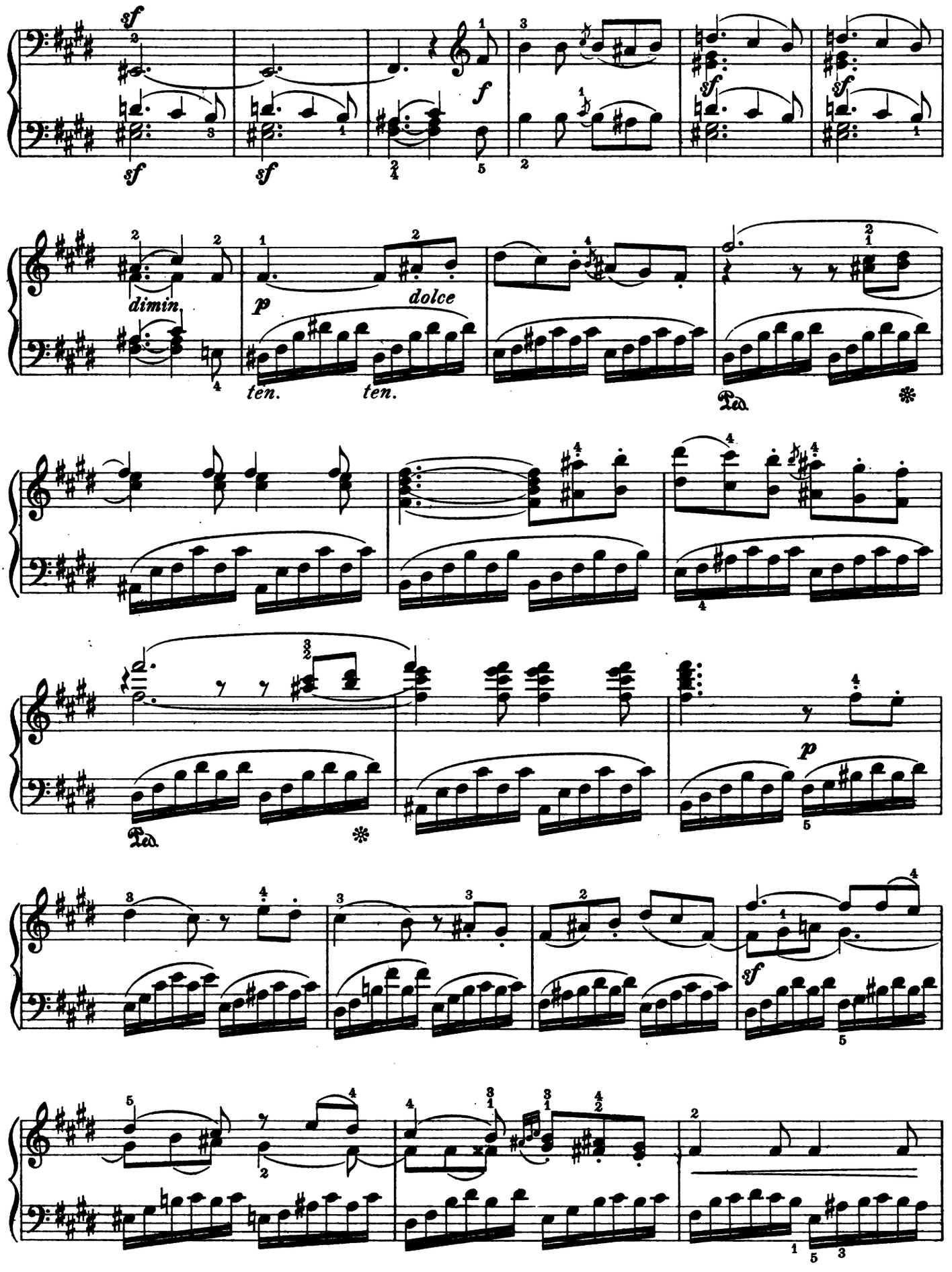
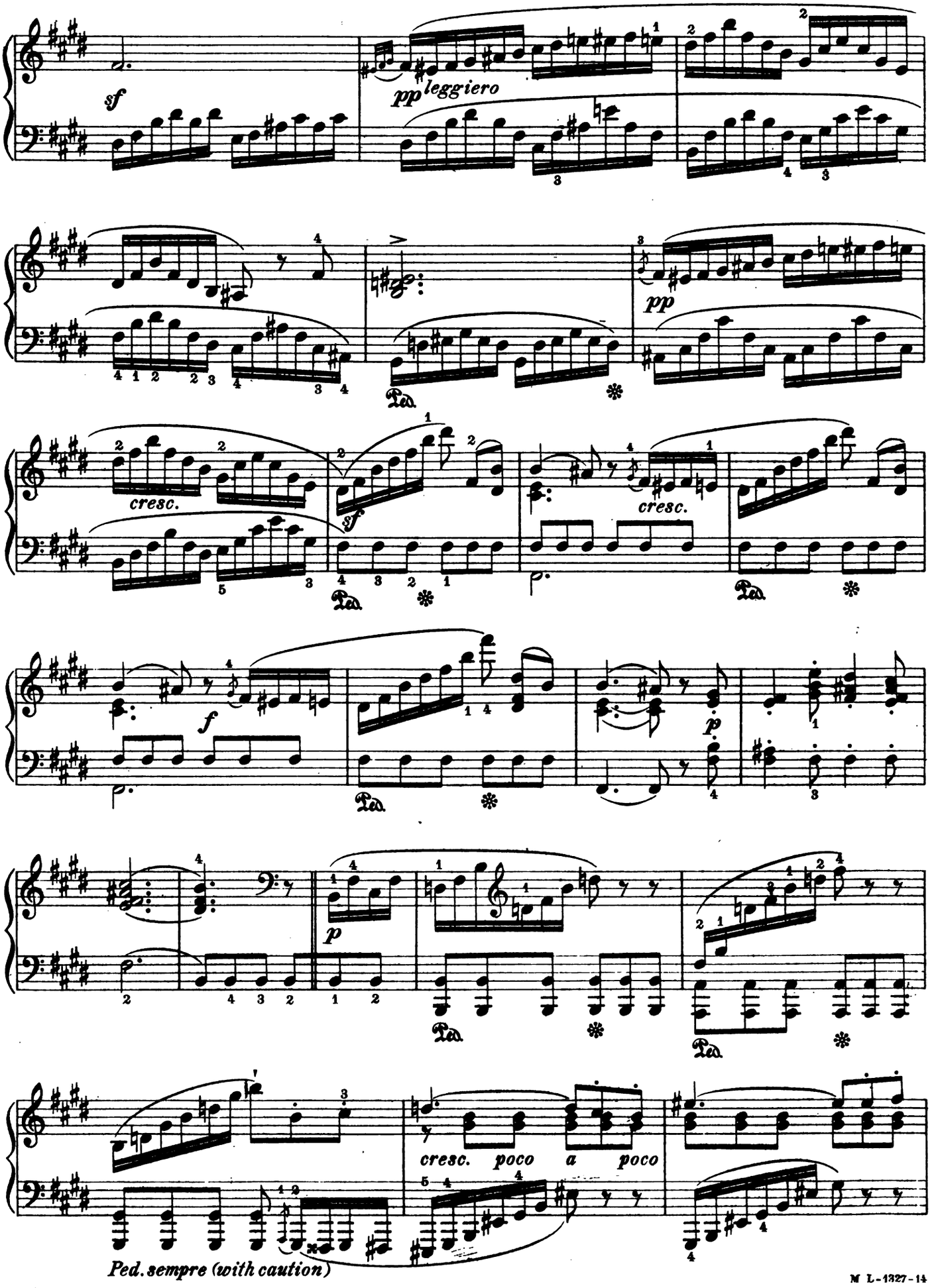

legato
cresc.
f
f
p
dimin.
Ped.

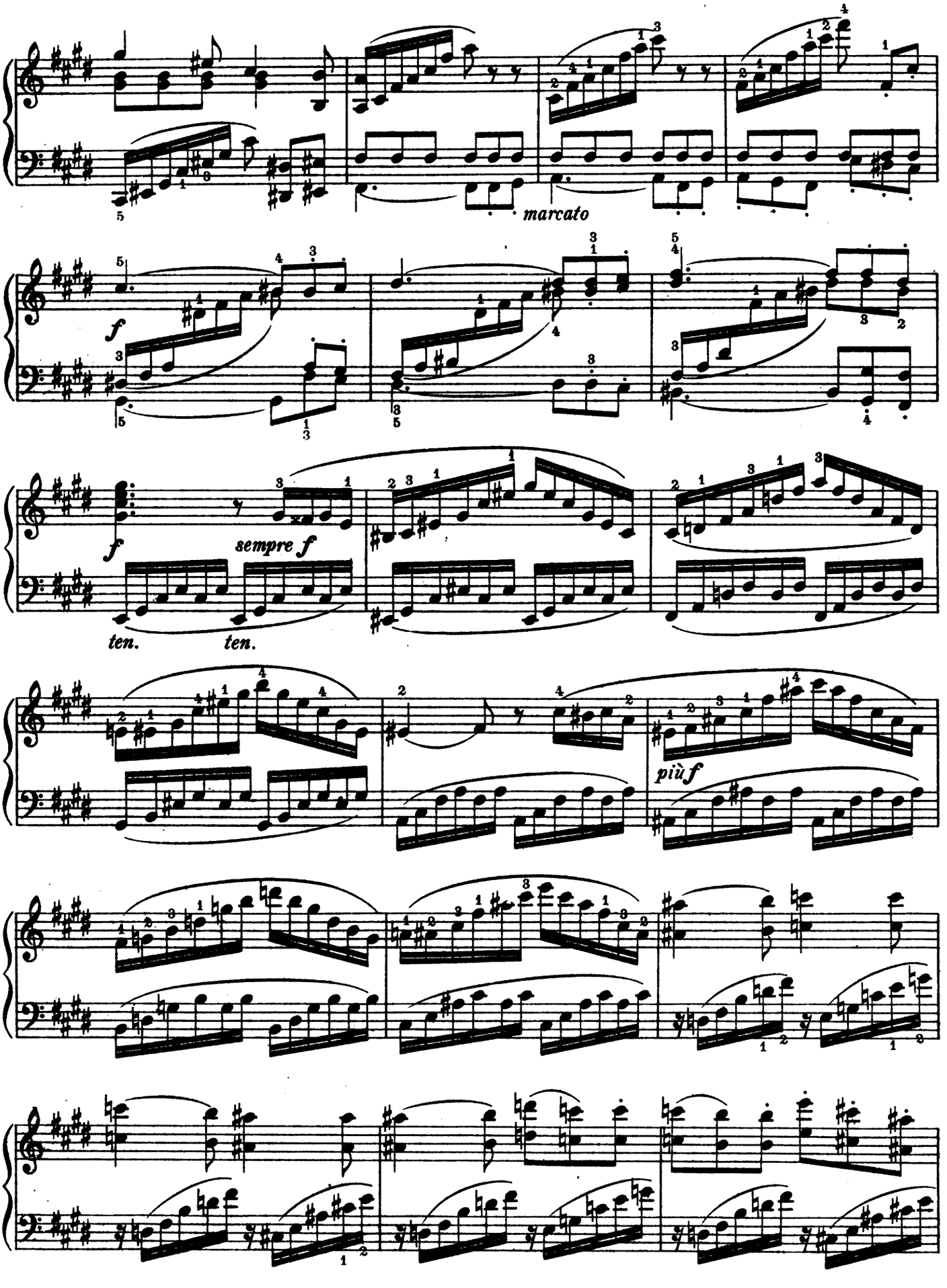


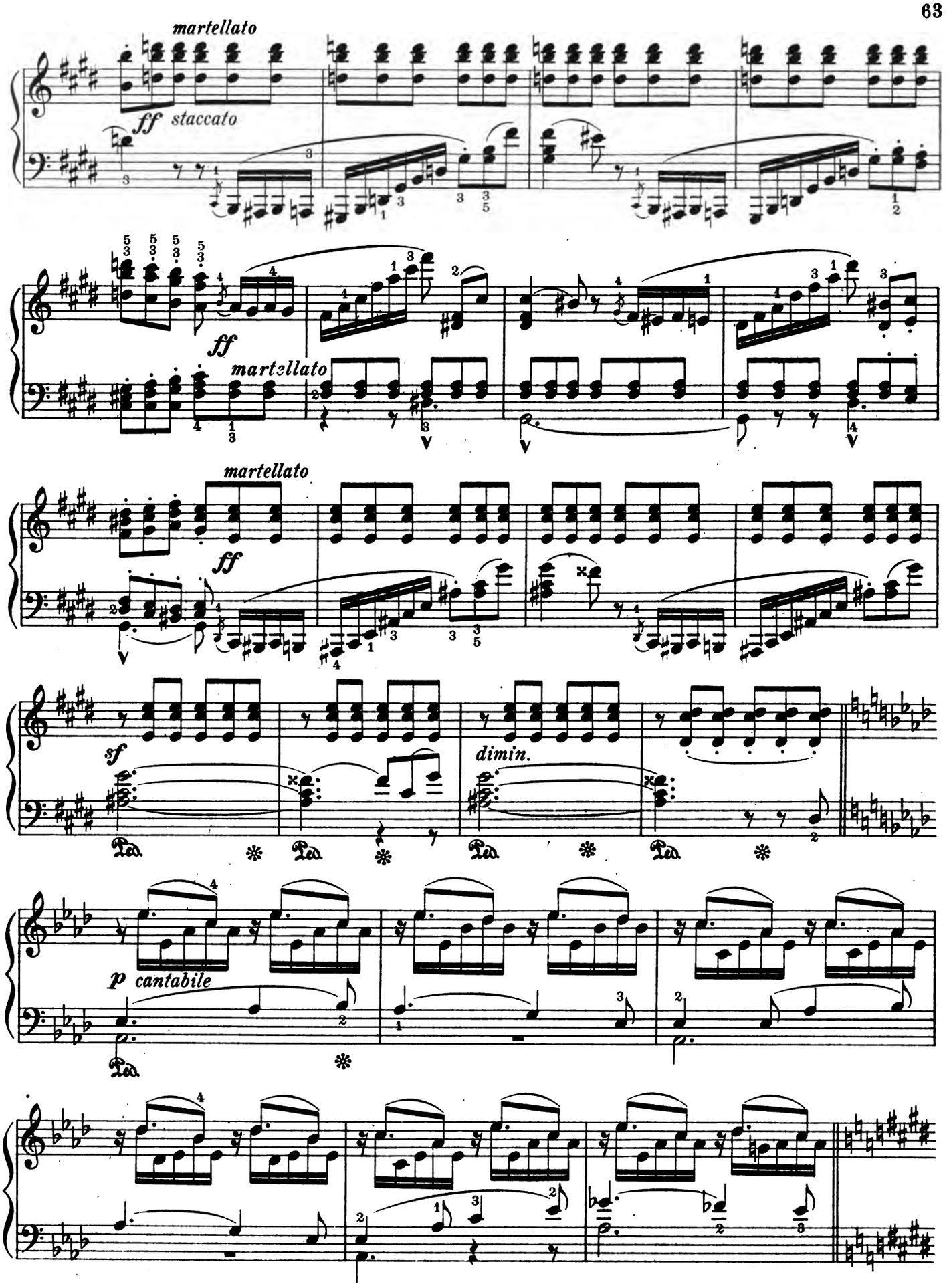
a) It was unquestionably Mendelssohn's intention to emphasize (lightly) and sustain the uppermost sixteenth-notes during this entire theme, precisely as notated on the preceding page, and on all later pages.

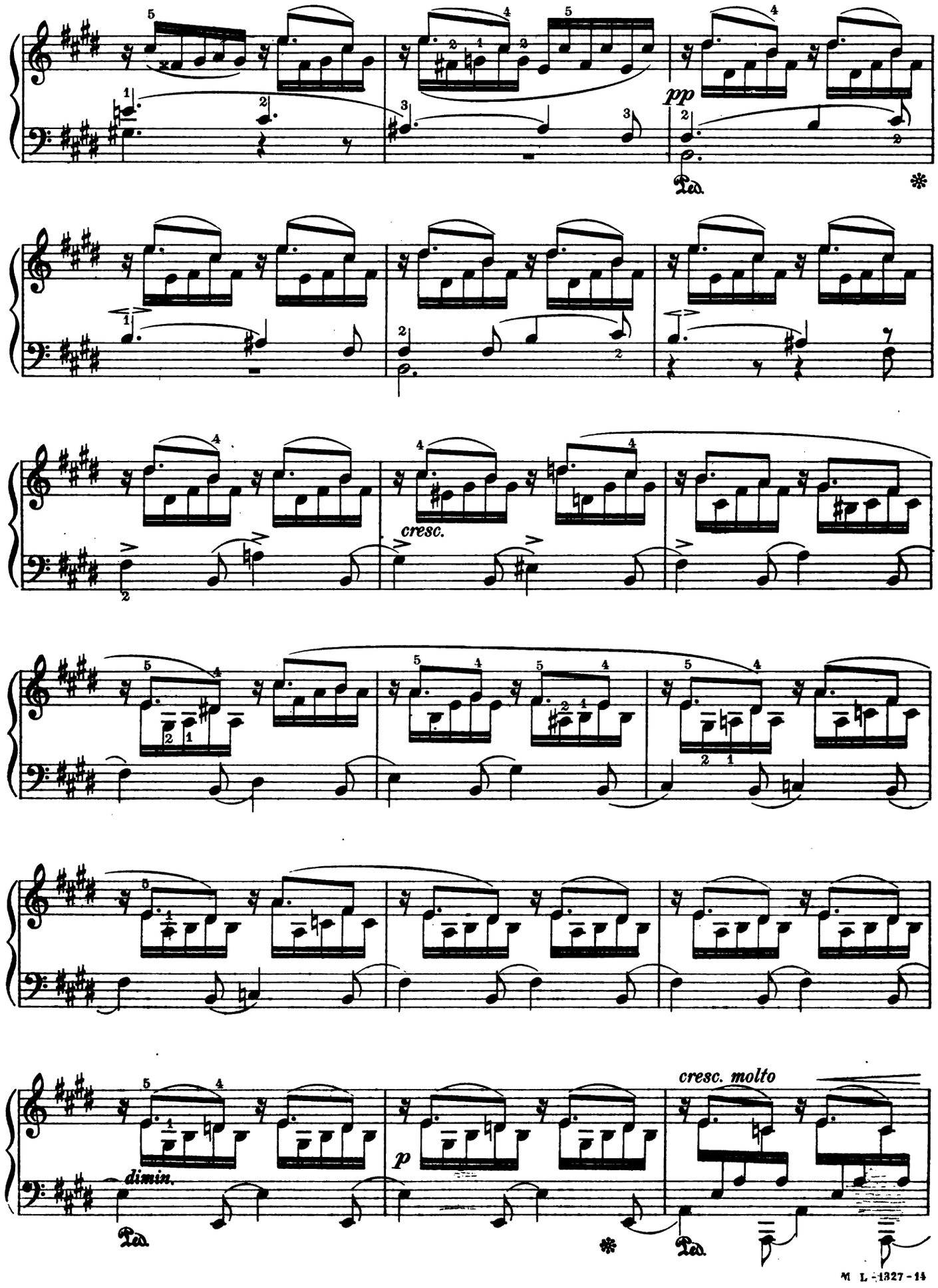
b) The use of the pedal throughout this theme is imperative, but must be very discreet.

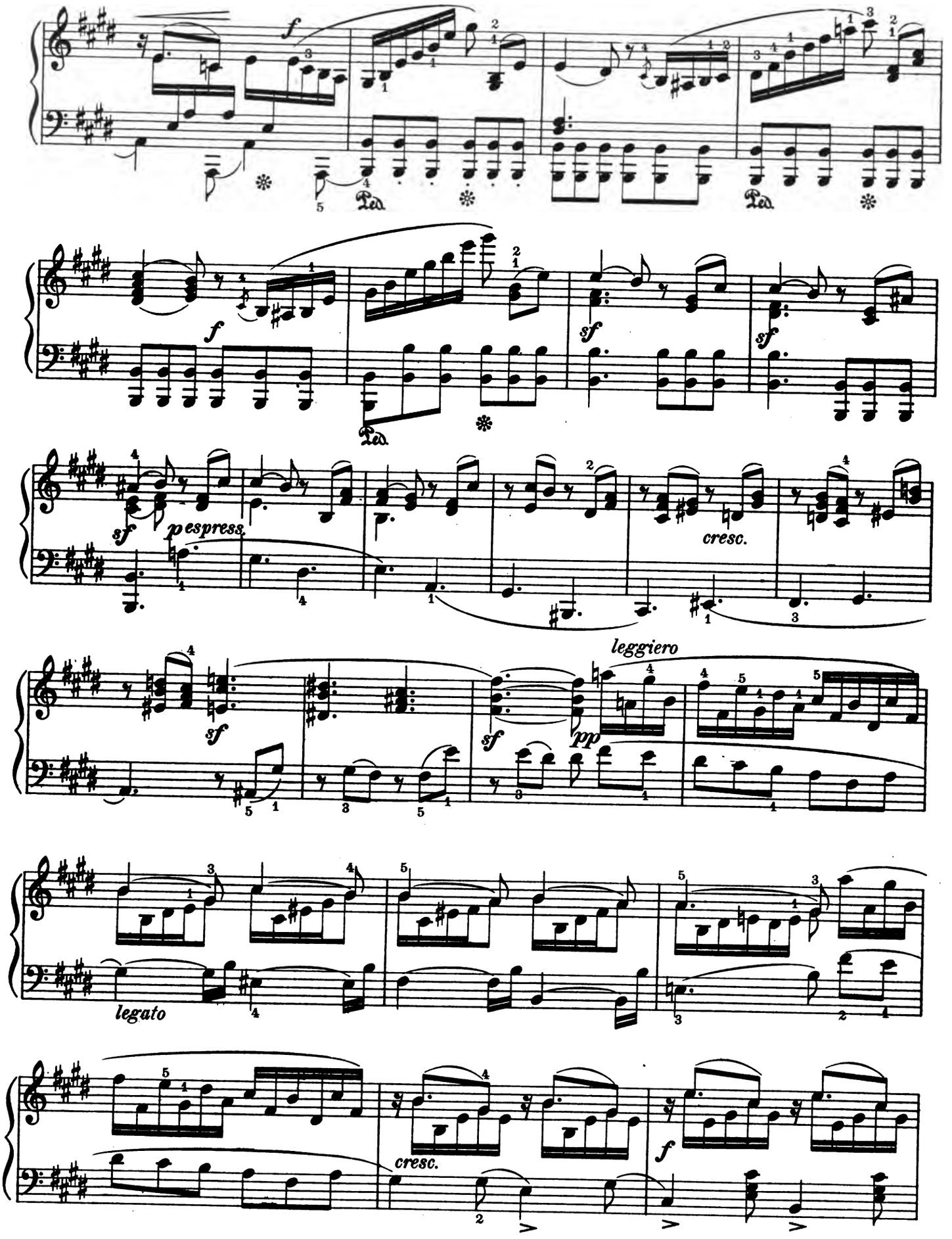

sf
sf
sf
f
sf
sf
dimin.
p
dolce
ten.
ten.
Ped.
Ped.
p
sf

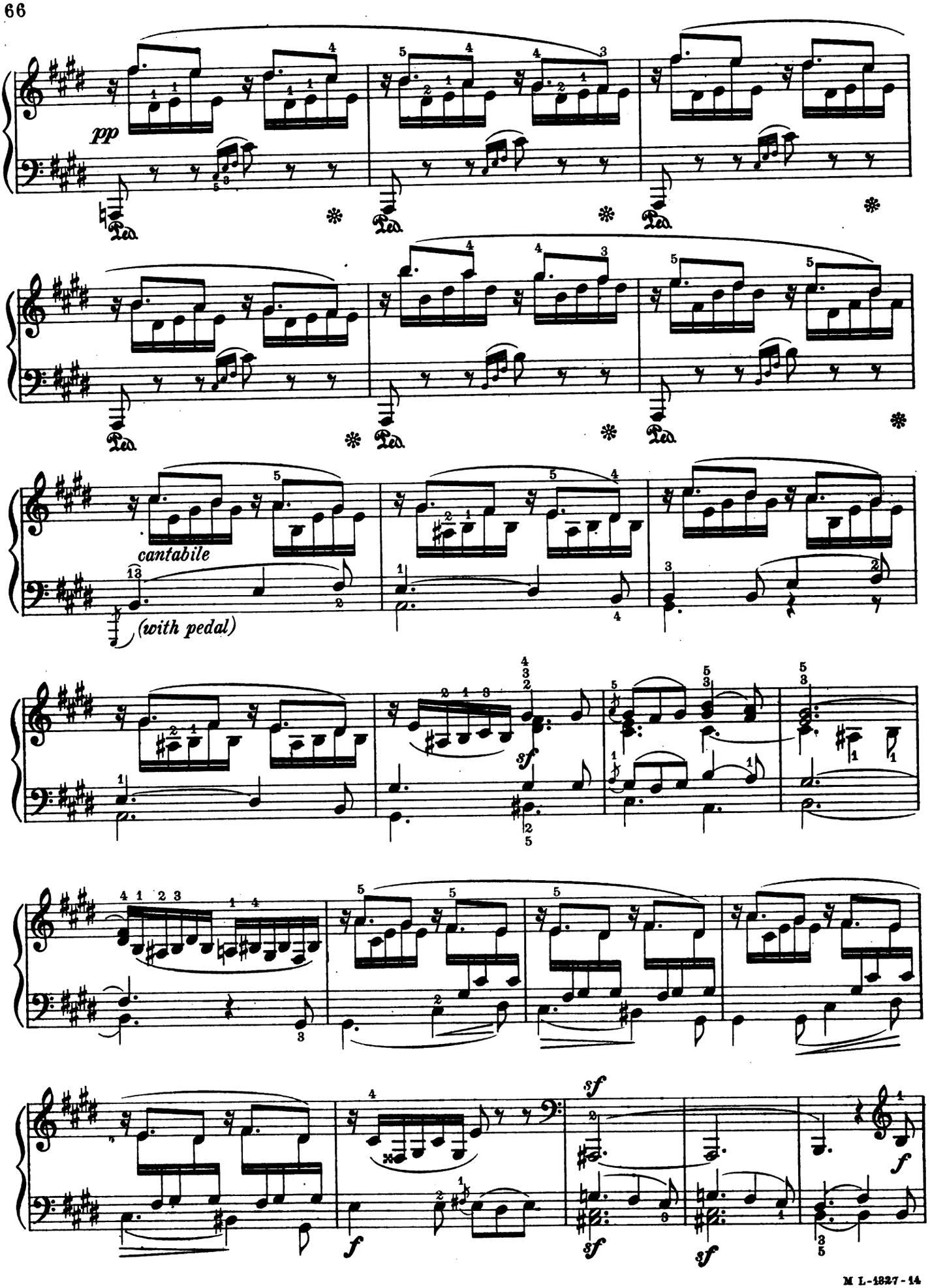

sf
pp leggiero
pp
cresc.
sf
cresc.
f
p
p
cresc. poco a poco
Ped. sempre (with caution)

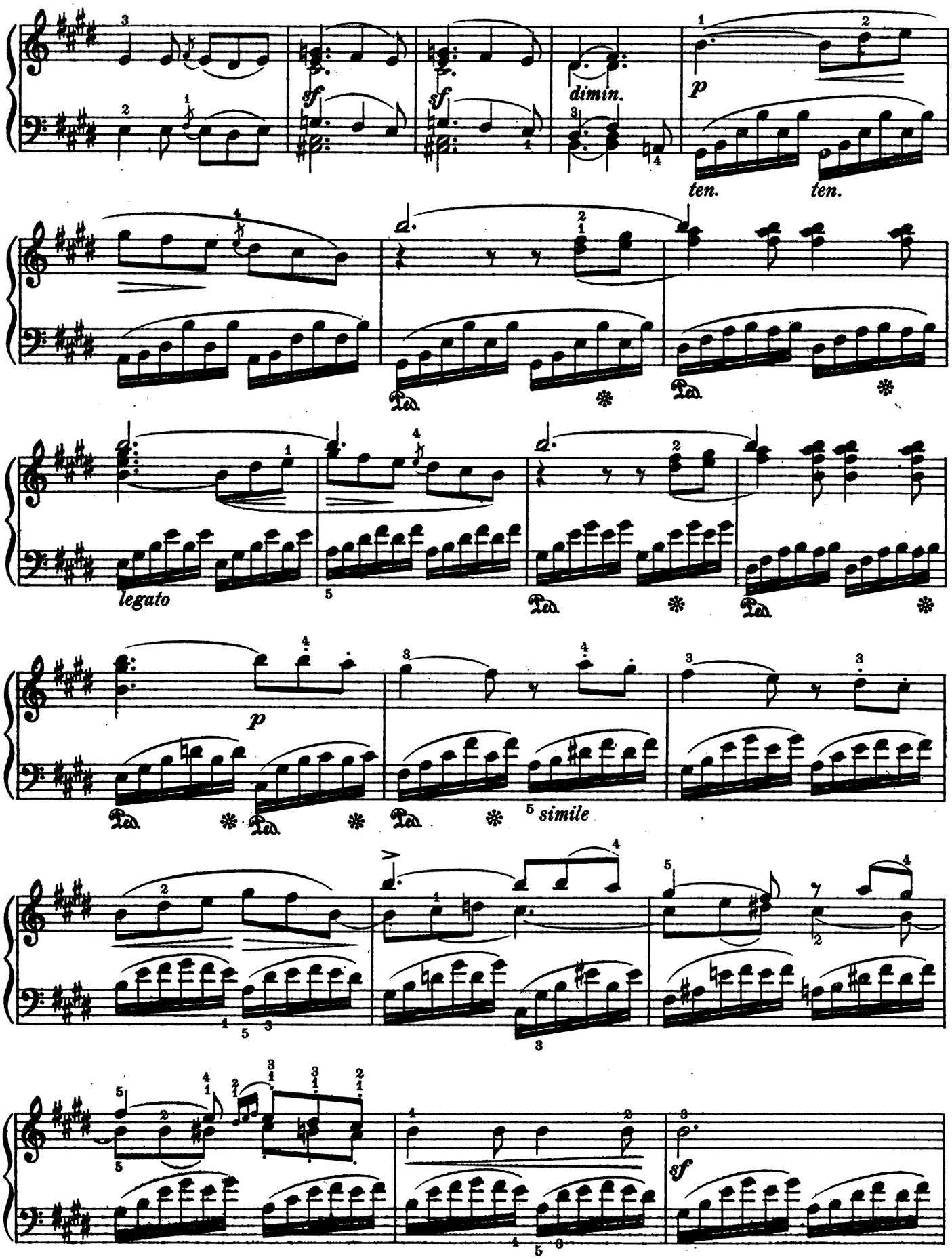

marcato
f
f
sempre f
ten.
ten.
più f

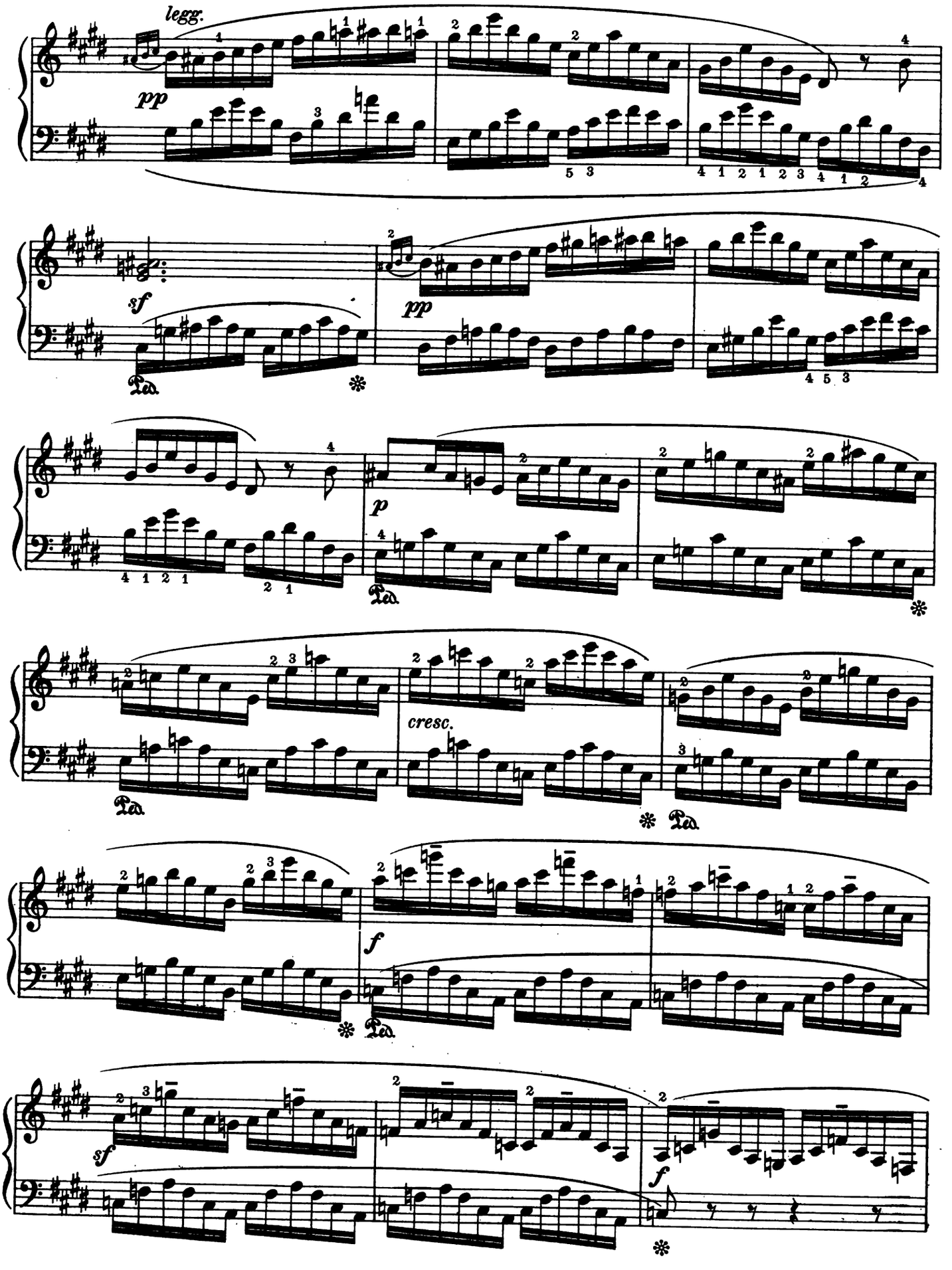

martellato
ff staccato
ff
martellato
martellato
ff
sf
dimin.
p cantabile

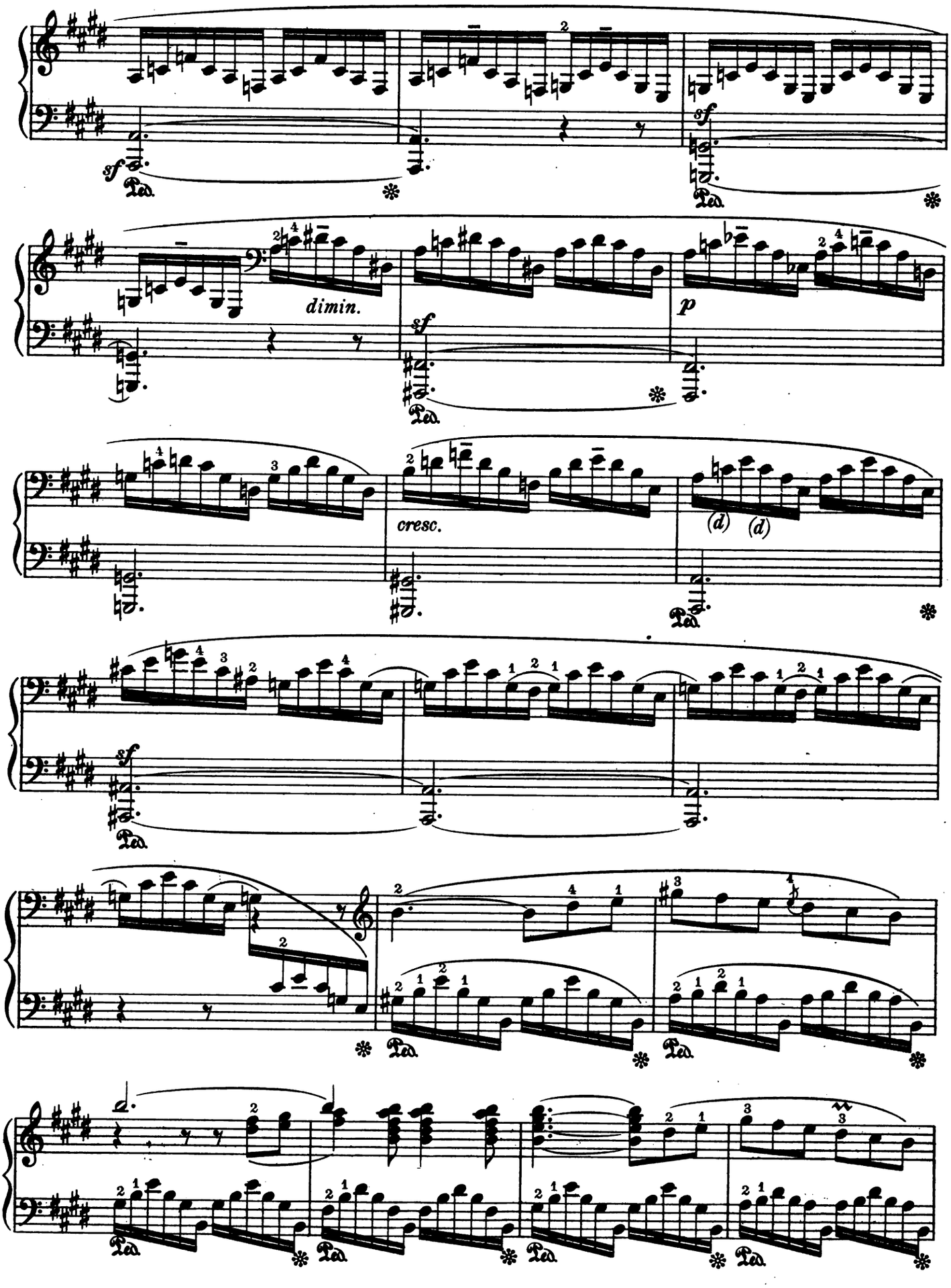

pp
Ped.
cresc.
cresc. molto
dimin.
p
Ped.
Ped.

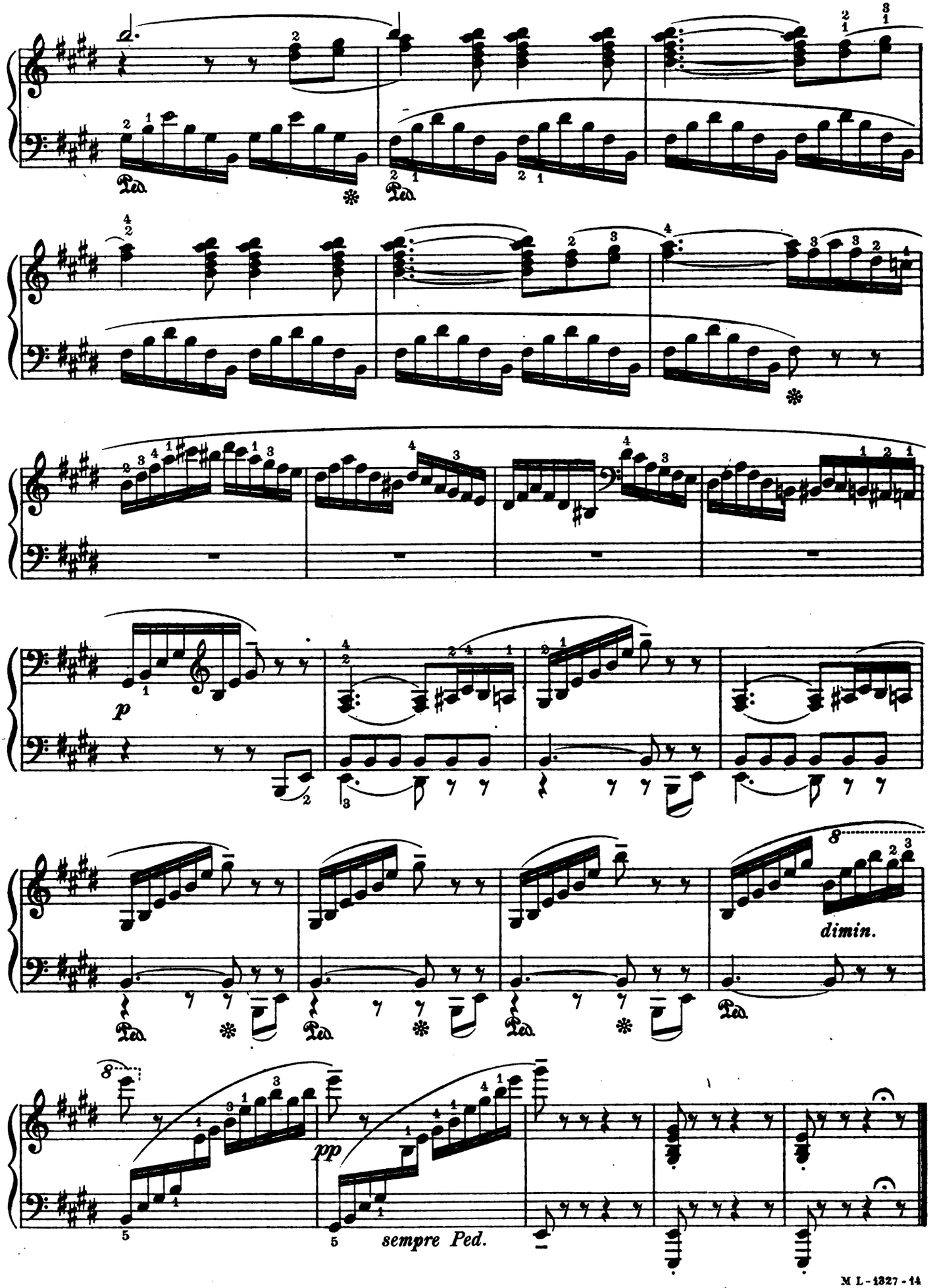

f
Ped.
Ped.
f
sf
sf
sf
espress.
cresc.
sf
leggiero
sf
pp
legato
cresc.
f


pp
Ped.
cantabile
(with pedal)
sf
f


sf
sf
dimin.
p
ten.
ten.
Ped.
Ped.
legato
Ped.
Ped.
p
Ped.
Ped.
Ped.
simile
sf


legg.
pp
sf
pp
p
cresc.
f
sf
f


sf
Ped.
sf
Ped.
dimin.
sf
Ped.
p
cresc.
(d) (d)
Ped.
sf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
*
p
dimin.
pp
sempre Ped.

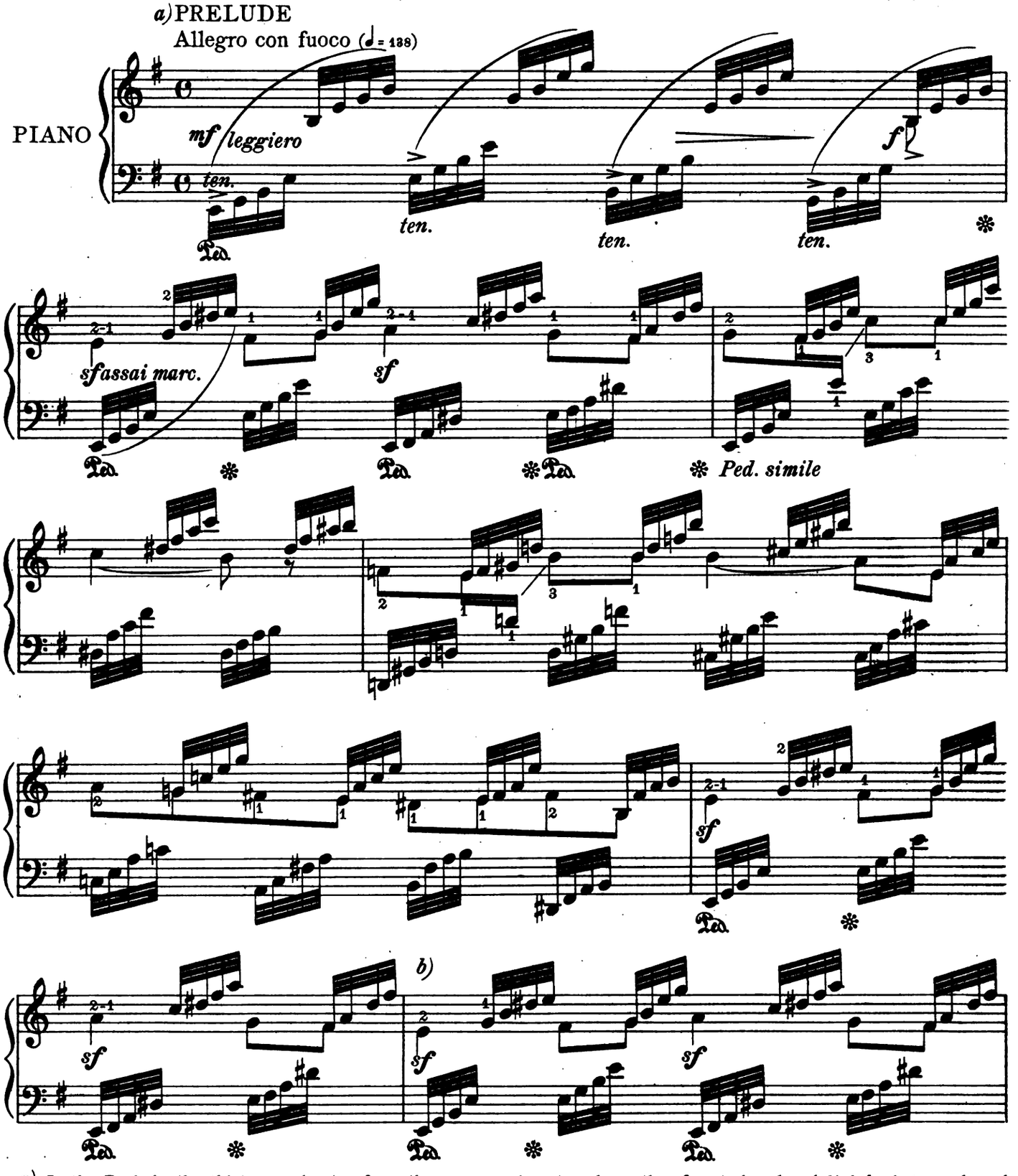
PRELUDE AND FUGUE, in E Minor

Nº 1 FROM "SIX PRELUDES AND FUGUES"

(Composed in 1837: published in May, 1837)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 35, Nº 1



a) In the Prelude, the thirtysecond-notes form the accompaniment, and are therefore to be played lightly, but evenly and with resonance, while the chief melody, in quarter- and eighth-notes, must be made distinctly prominent. The lowermost bassnotes should be discreetly accentuated and sustained.

b) This measure is almost certainly an accidental repetition, and should be omitted.

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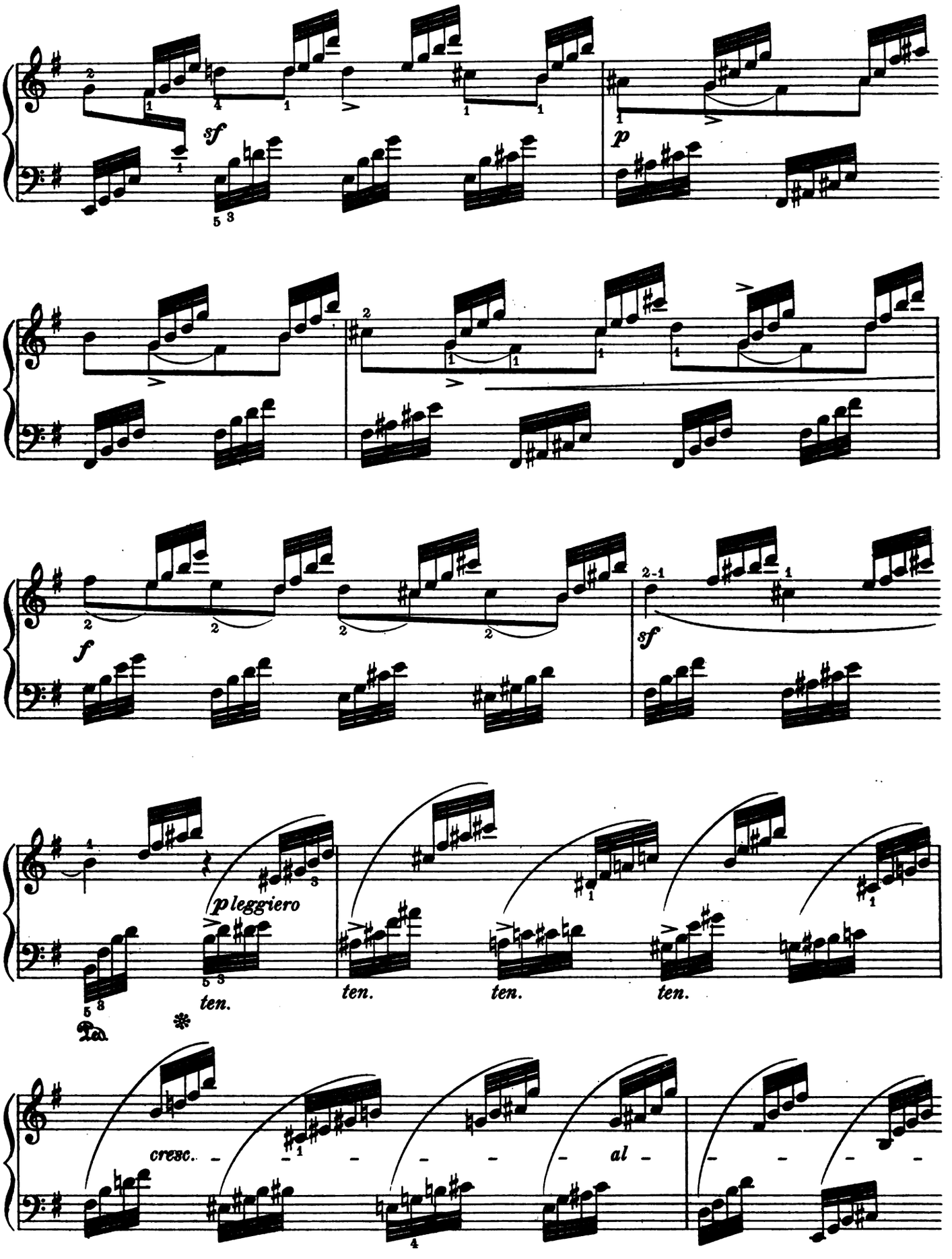
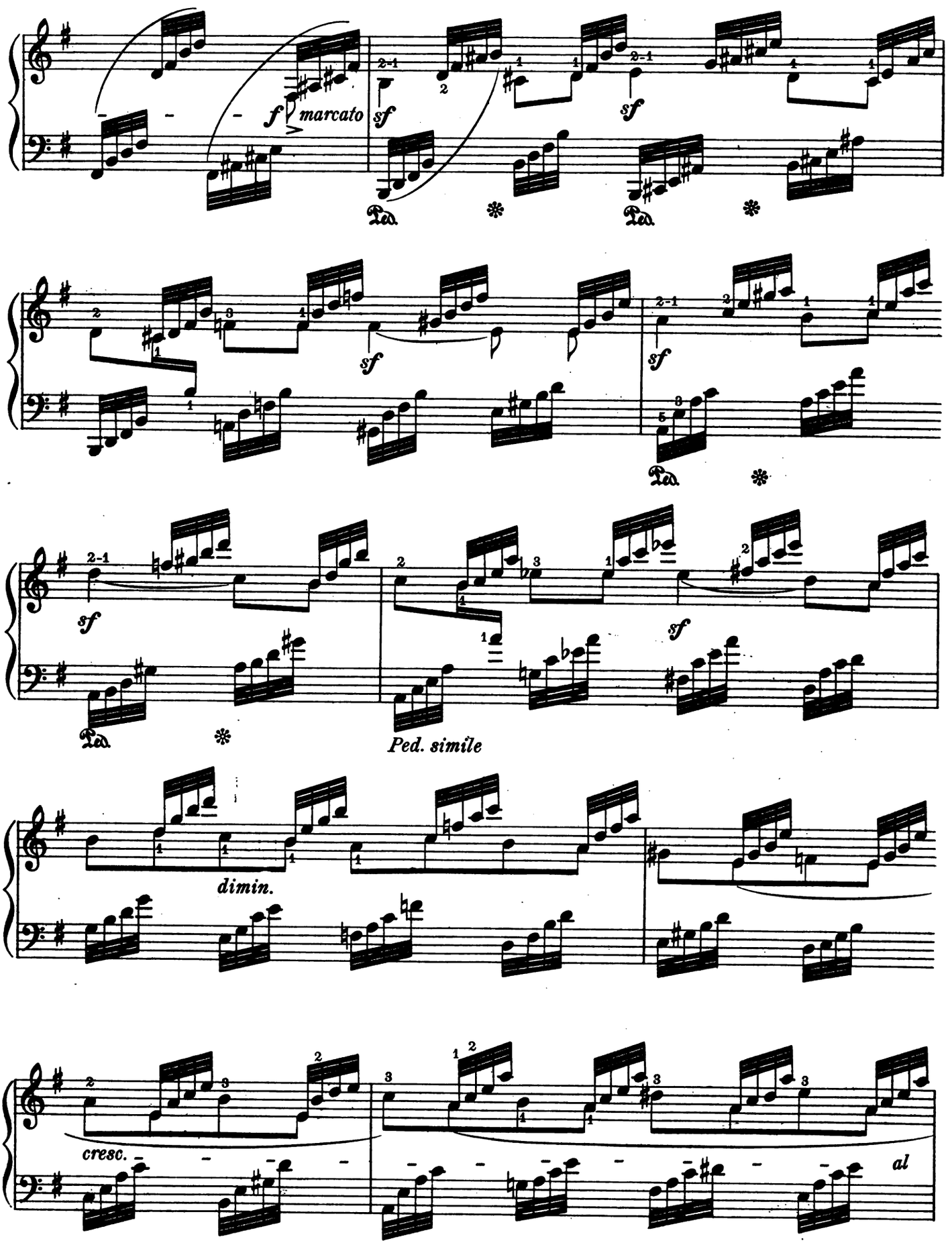
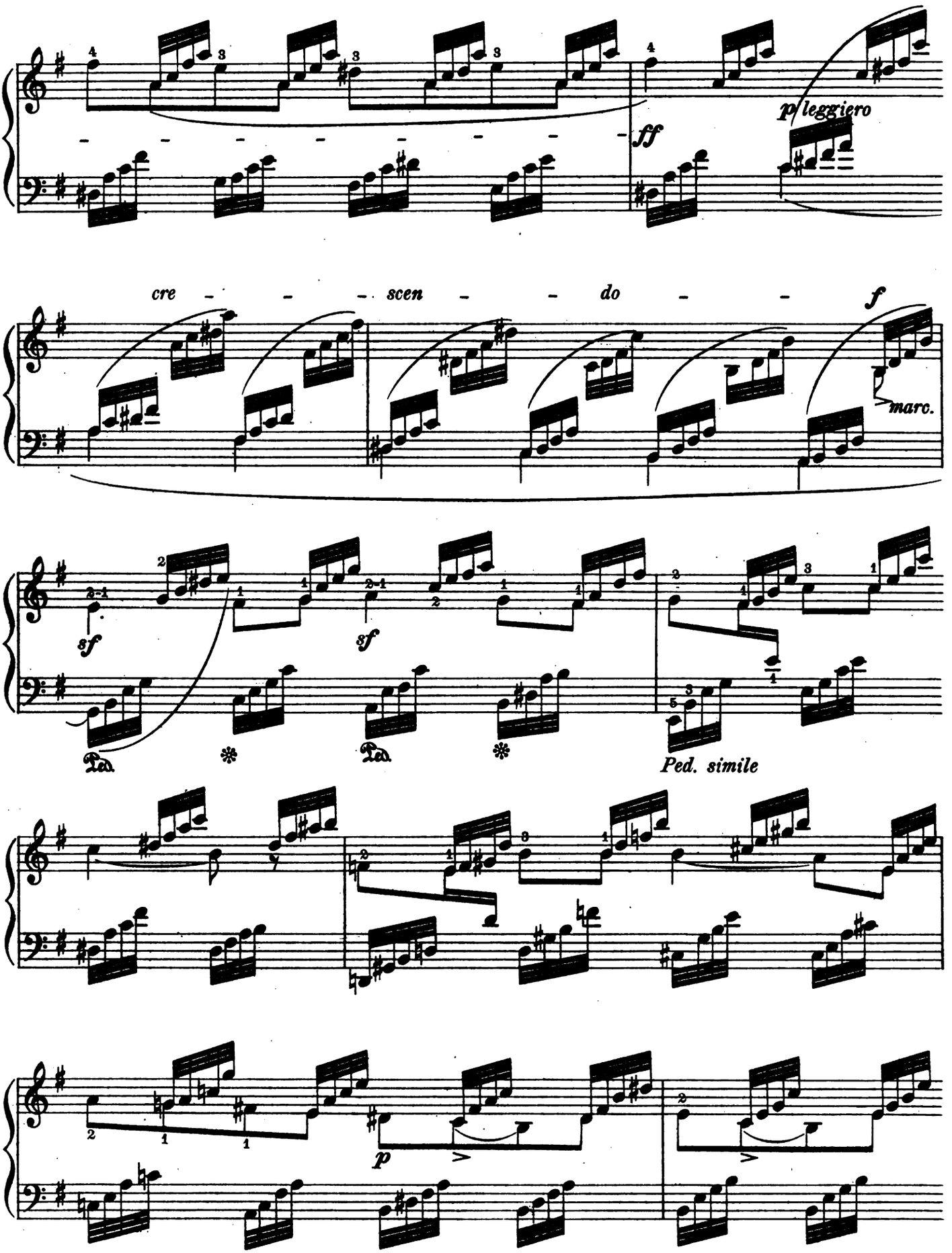
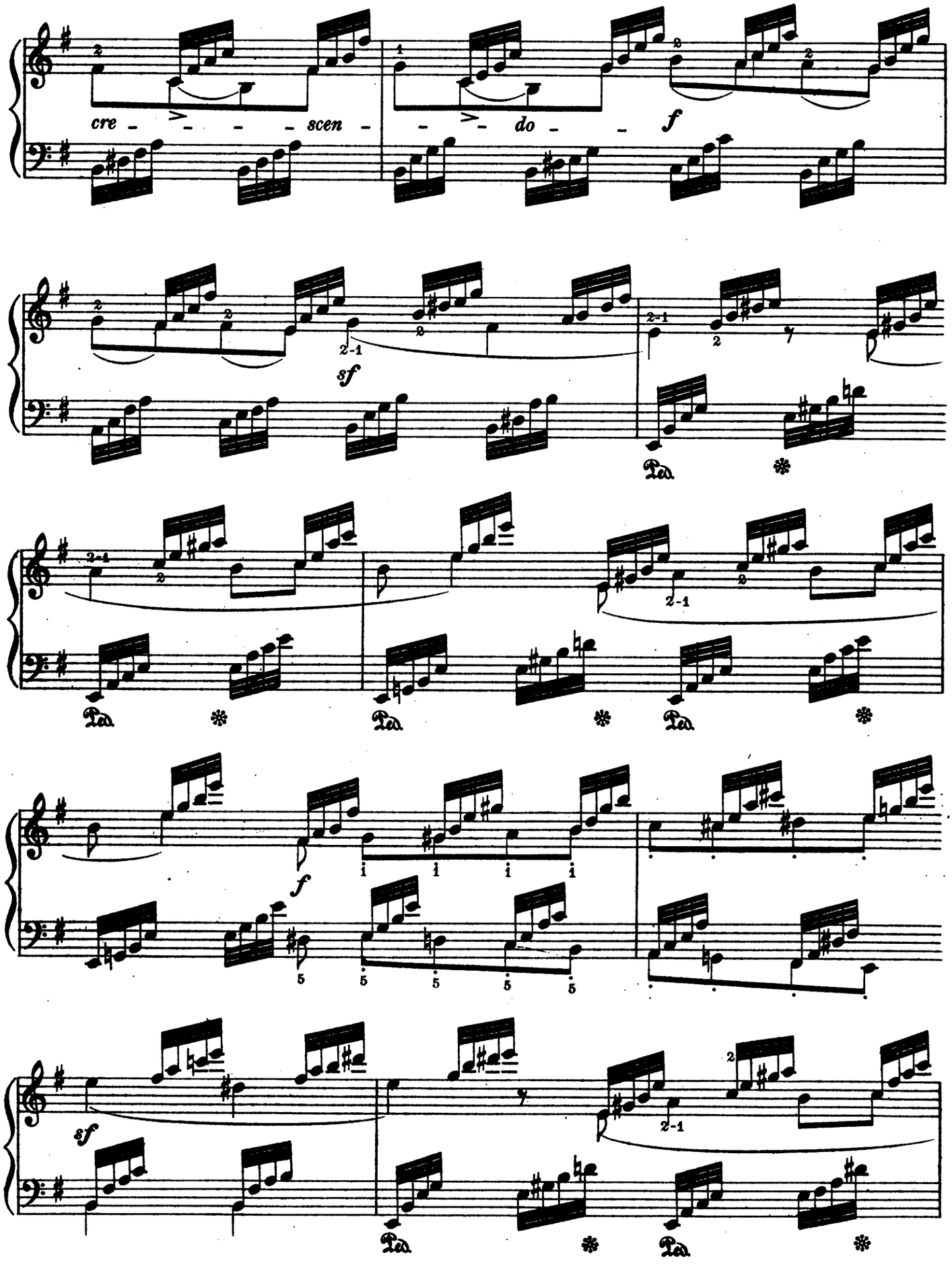
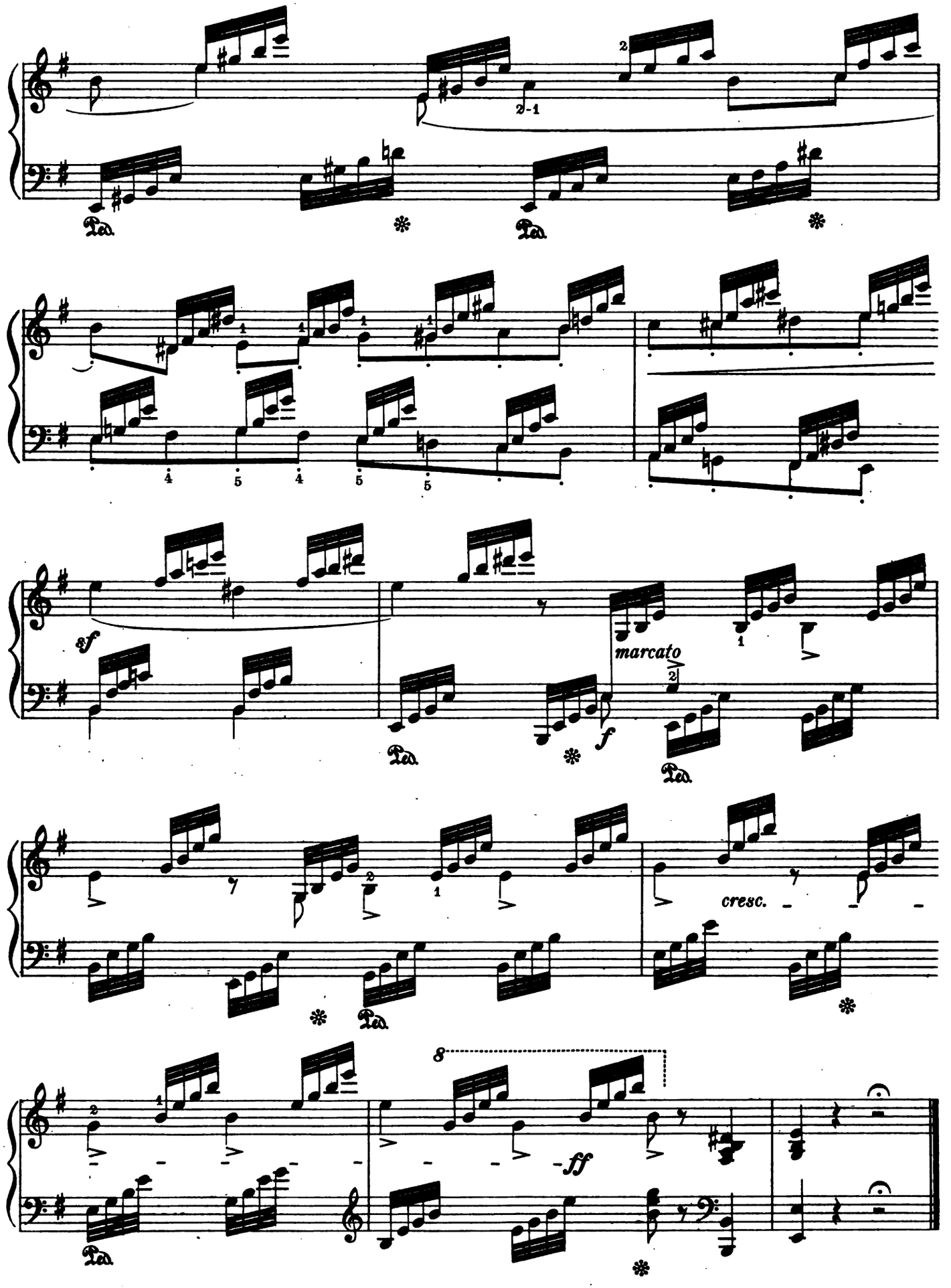

sf
p
f
sf
pleggiero
ten.
ten.
ten.
ten.
cresc.
al


f marcato
sf
Ped.
Ped. simile
dimin.
cresc.
al

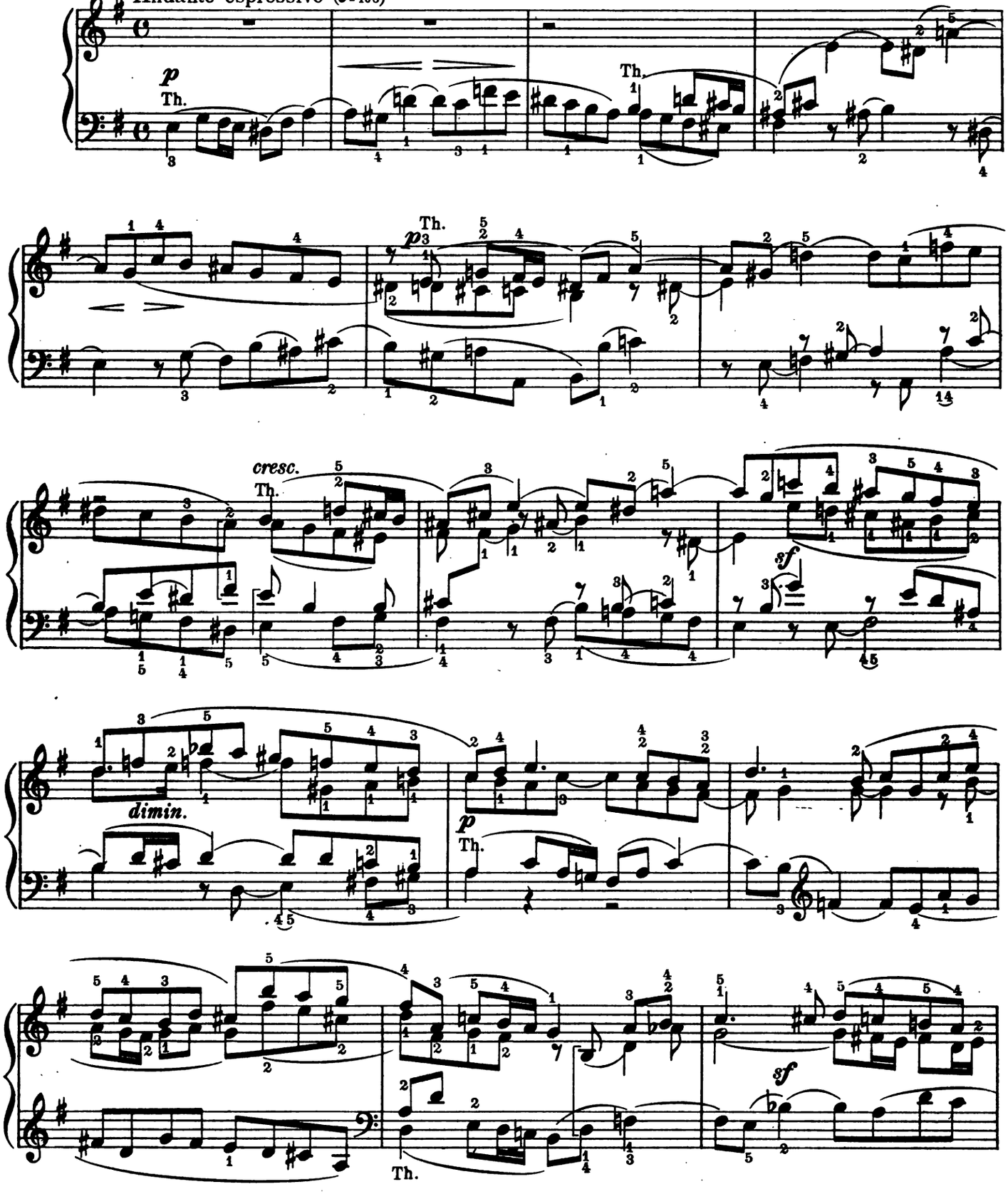

p leggiero
ff
cre - - - scen - - do - - -
f
marc.
sf
sf
Ped.
Ped.
Ped. simile
p


cre - - - - scen - - - do - - f
sf
Ped.
f
sf

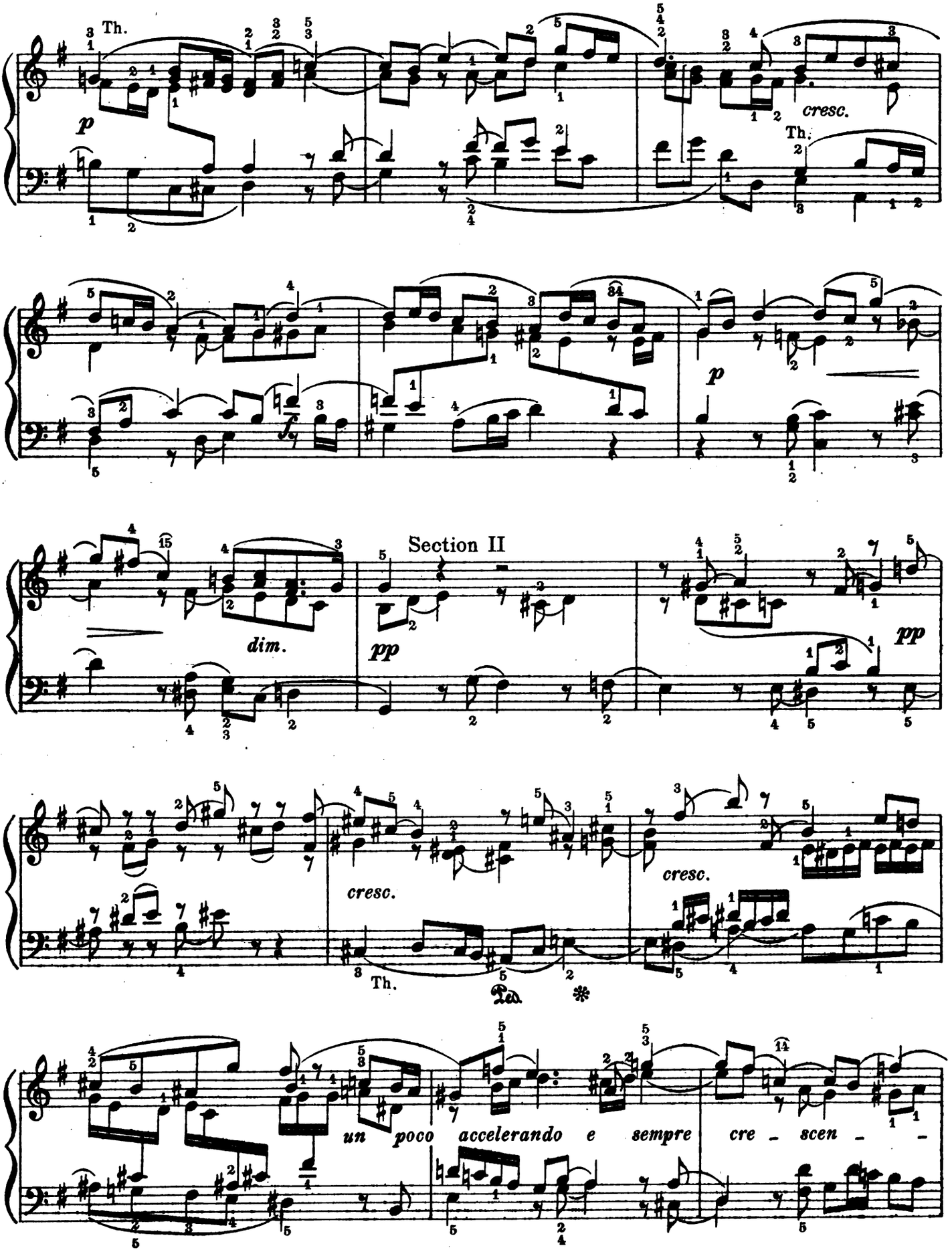

Ped.
Ped.
Ped.
sf
marcato
f
Ped.
Ped.
cresc.
Ped.
8
ff
Ped.

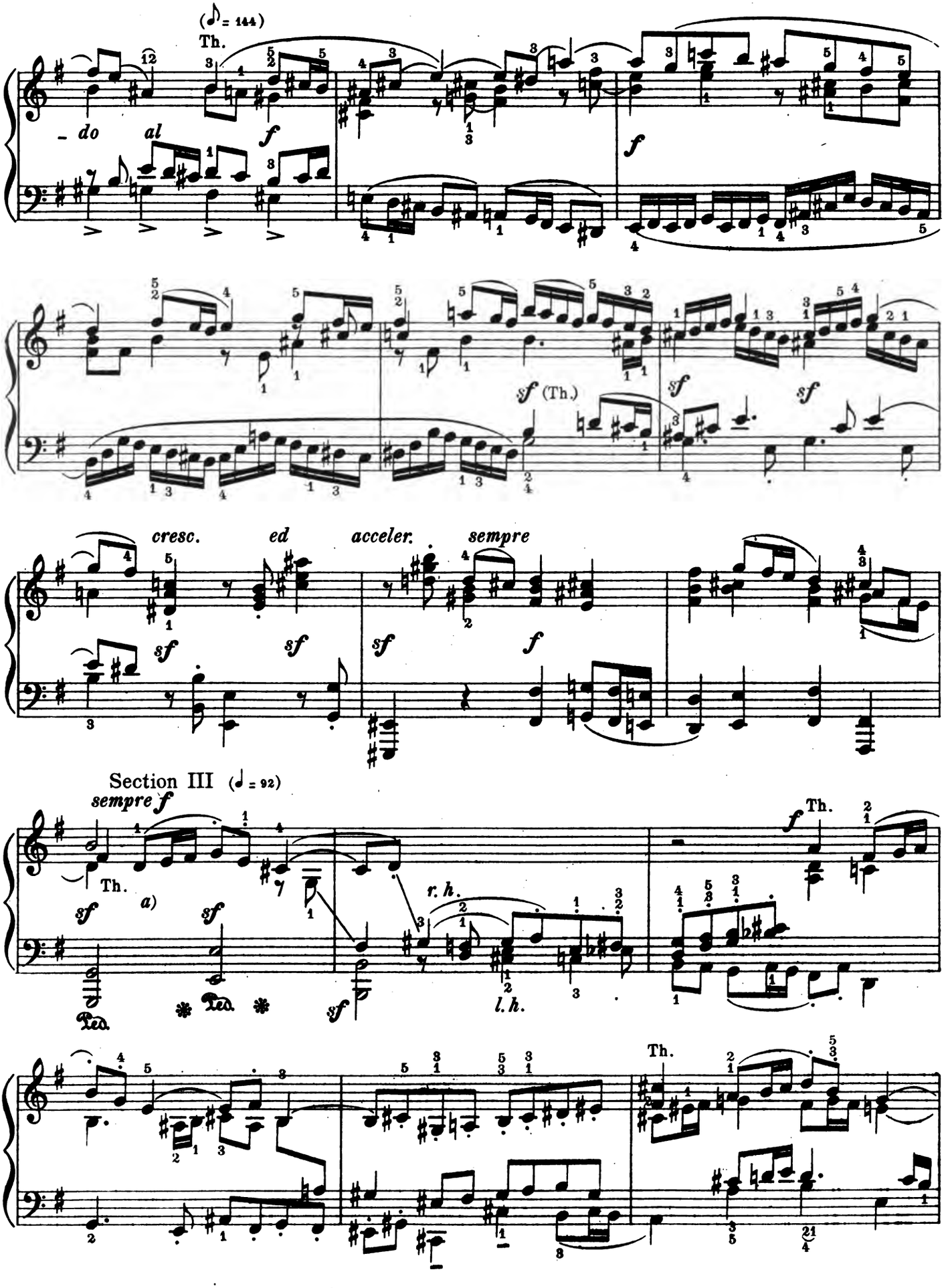
FUGUE Section I

Andante espressivo (♪= 108)

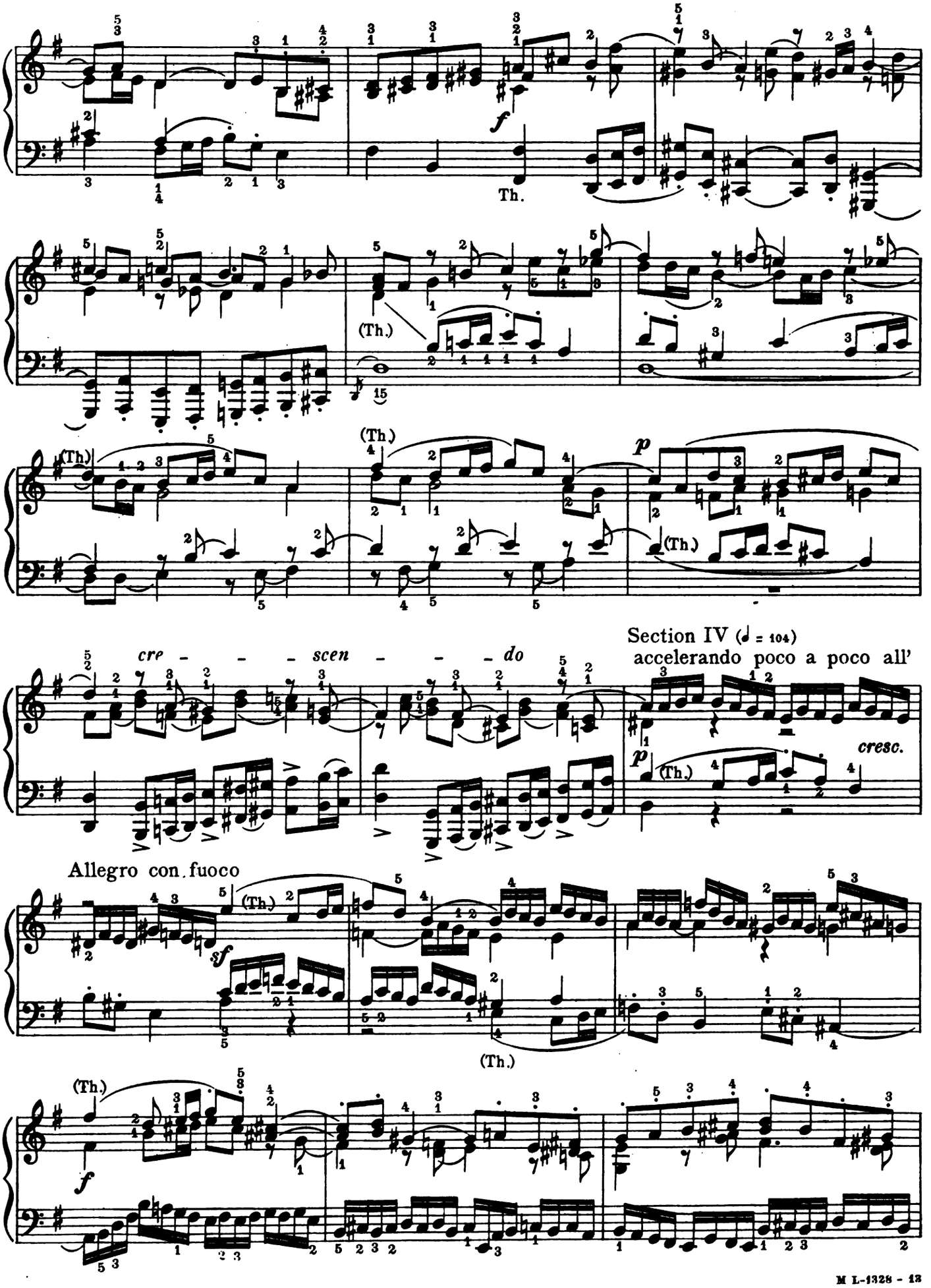


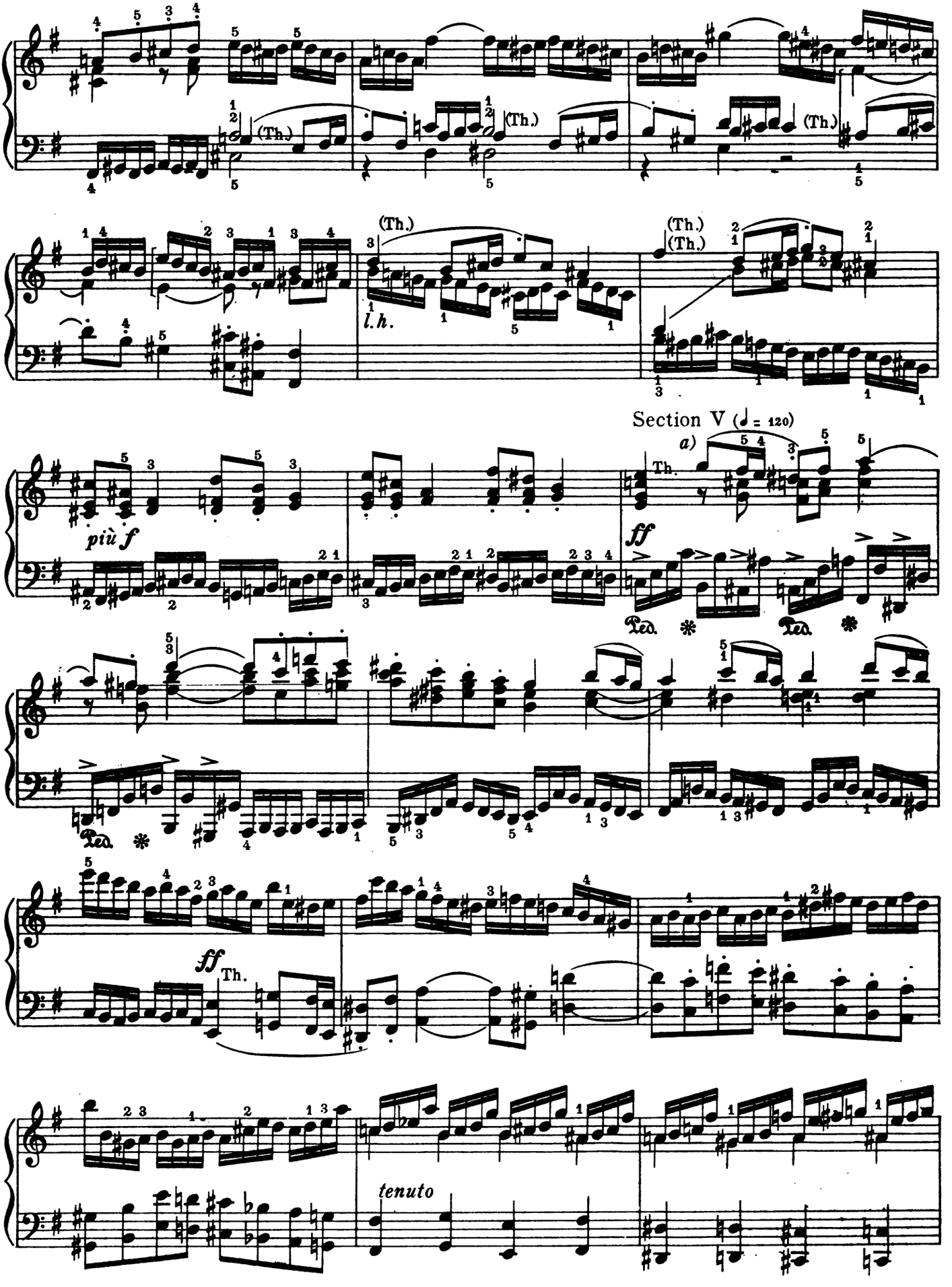
The Fugue begins quietly, strictly legato; then gradually quickens, both in tempo and in rhythm, and becomes more and more spirited and passionate; the legato is modified by considerable staccato; the climax is reached just before the final chorale, which affords a culmination of singular dignity and power. These external characteristics determine the manner and spirit in which the fugue is to be played. The "form" is a series of Sections, the extremities of each one of which may be noticeably marked. These, and the announcements of the Theme (which may be made discreetly prominent) have been marked, for the convenience of the player.


Th.
p
cresc.
Th.
p
dim.
Section II
pp
pp
cresc.
cresc.
Th.
Ped.
un poco accelerando e sempre cre - scen - -

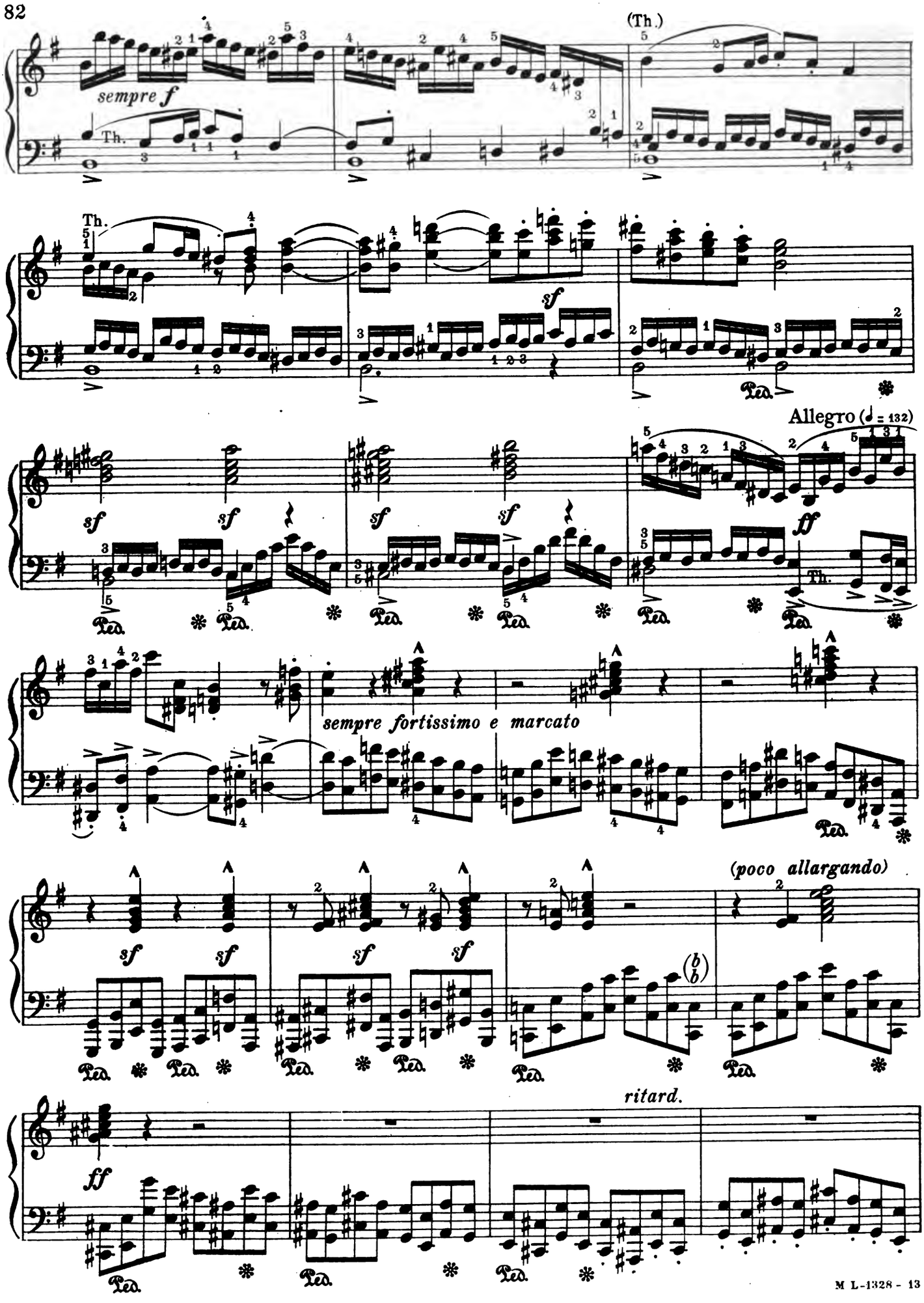


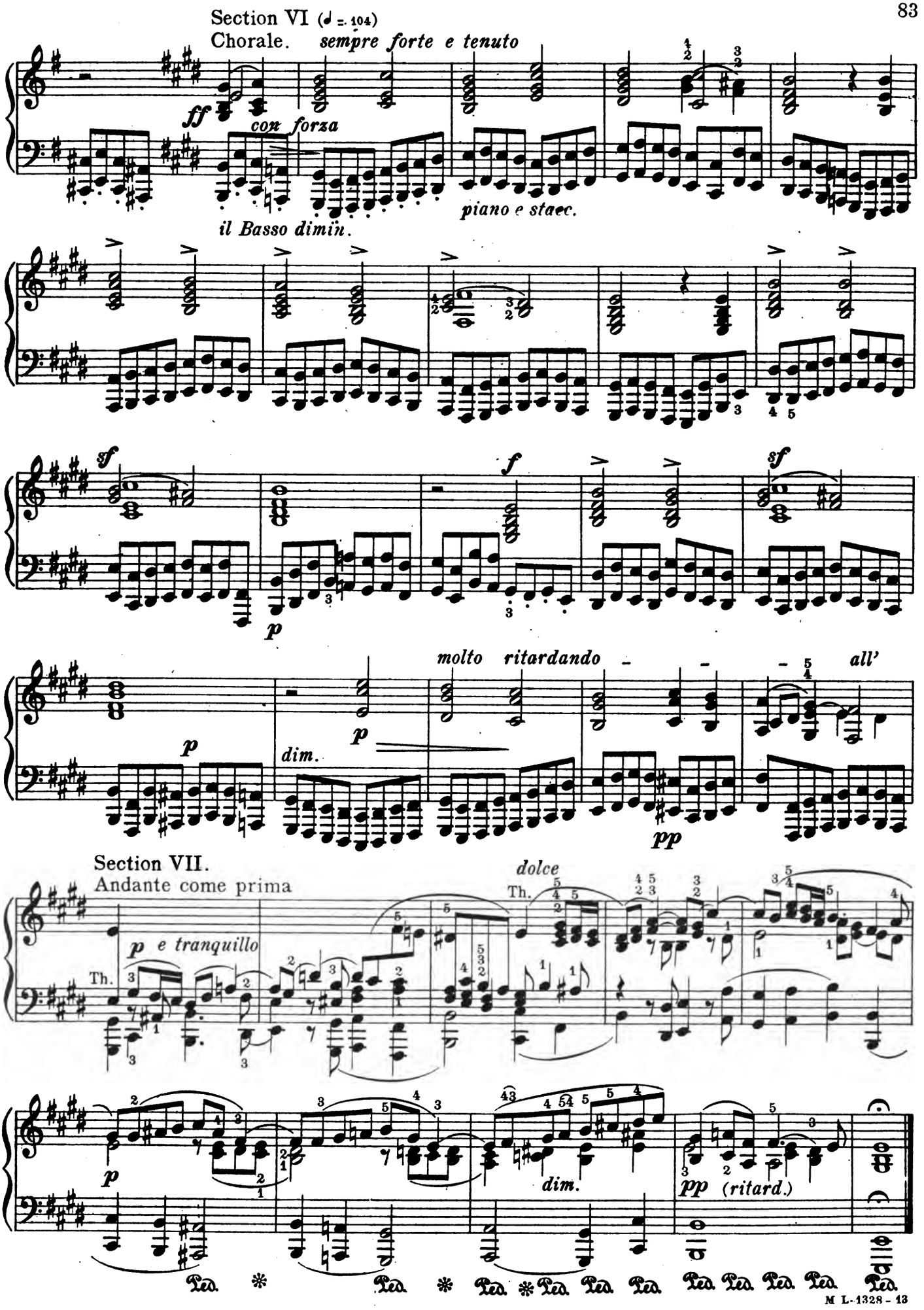
a) Theme in contrary motion ("upside down"), and in a bolder form than at the outset.


f
Th.
(Th.)
15
(Th)
p
cre - - - scen - - - do
Section IV (♩ = 104)
accelerando poco a poco all'
cresc.
Allegro con fuoco
sf
(Th.)



a) The Theme again in original direction.


(Th.)
sempre f
Th.
sf
Allegro (♩ = 132)
ff
Th.
sempre fortissimo e marcato
(poco allargando)
ritard.
ff


Section VI (♩ = 104)
Chorale. sempre forte e tenuto
ff
con forza
piano e staec.
il Basso dimin.
sf
f
sf
p
molto ritardando
all'
p
dim.
p
pp
Section VII.
Andante come prima
dolce
Th.
p e tranquillo
Th.
p
dim.
pp (ritard.)
Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

PRELUDE and FUGUE, in B♭ Major

№ 6 FROM "SIX PRELUDES AND FUGUES"

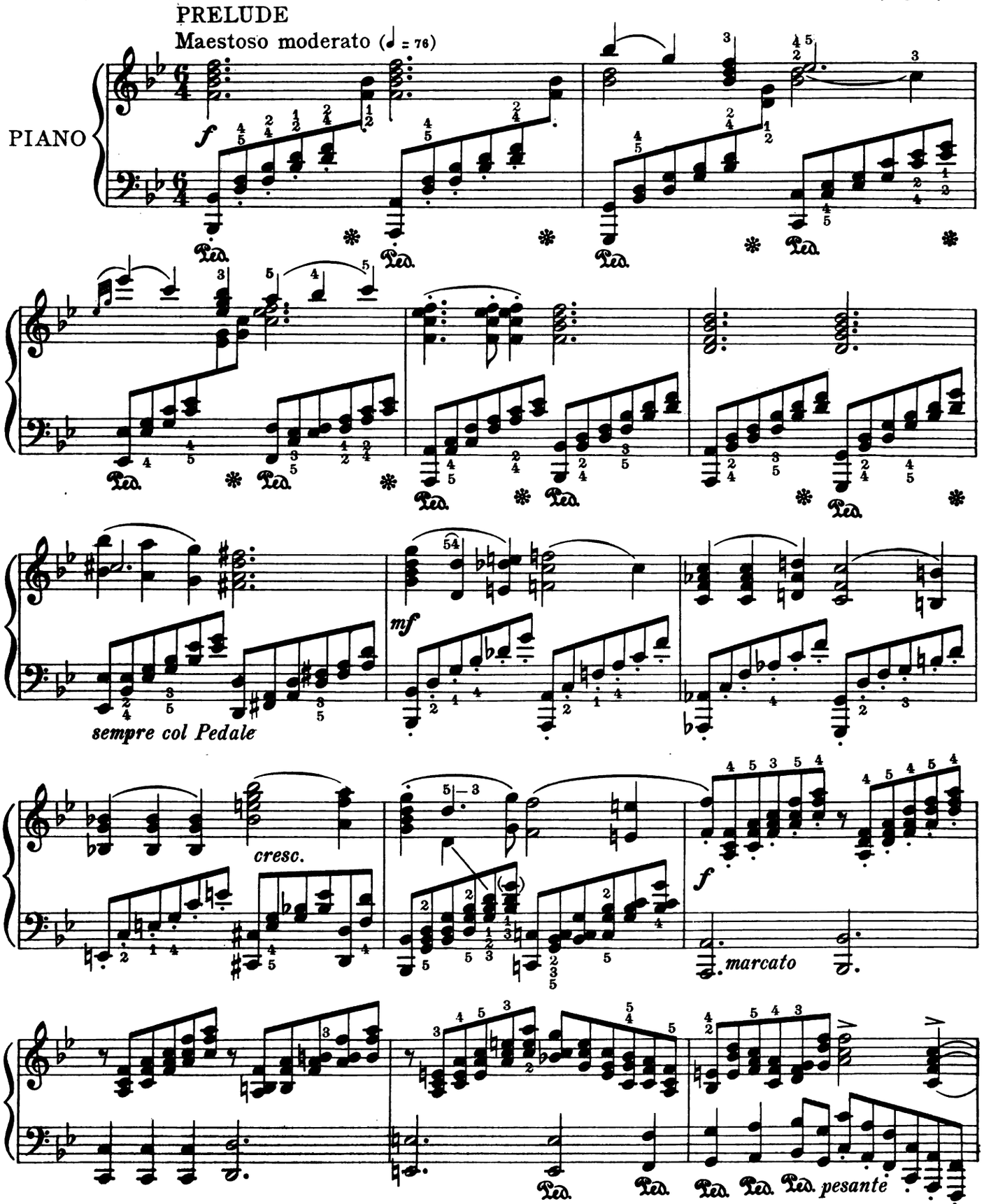
(Prelude composed in 1837, Fugue in 1836: published in May, 1837)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 35, №6.

PRELUDE

Maestoso moderato (♩ = 76)



The Prelude is to be played with very full, rich tone, and almost pompous dignity; the accompaniment a trifle lighter than the body of the harmony; the lowermost basstones slightly accentuated.

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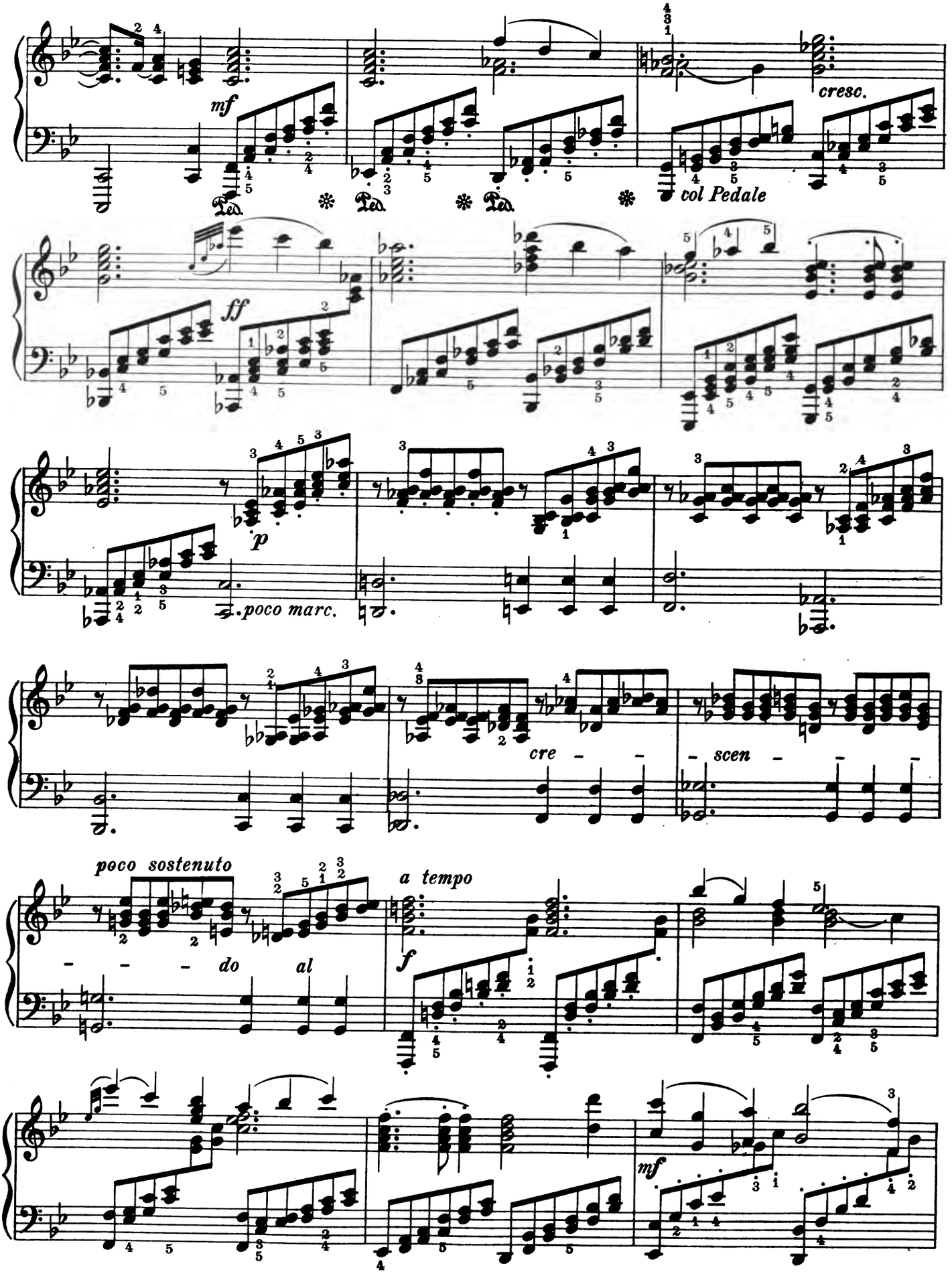
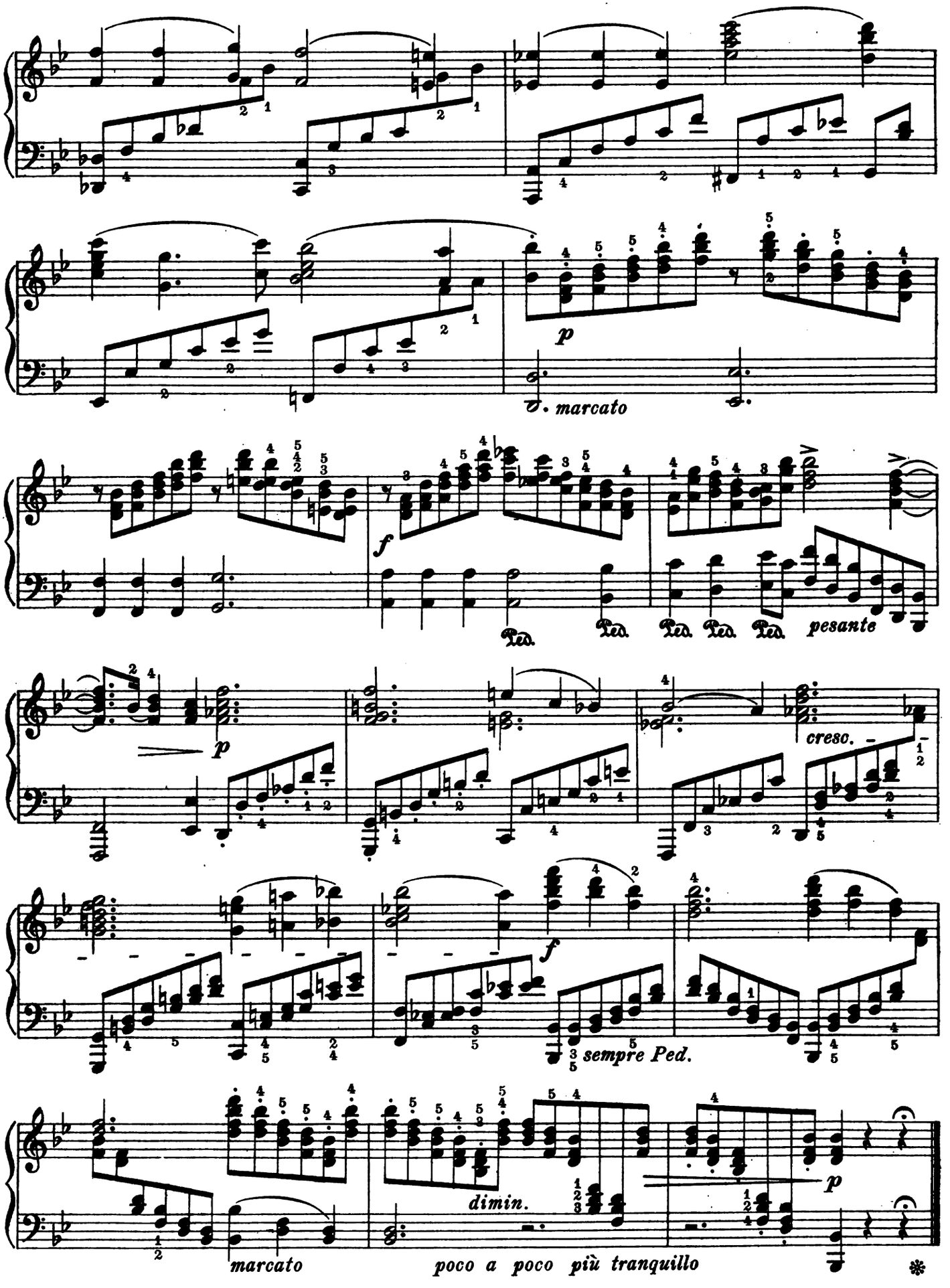
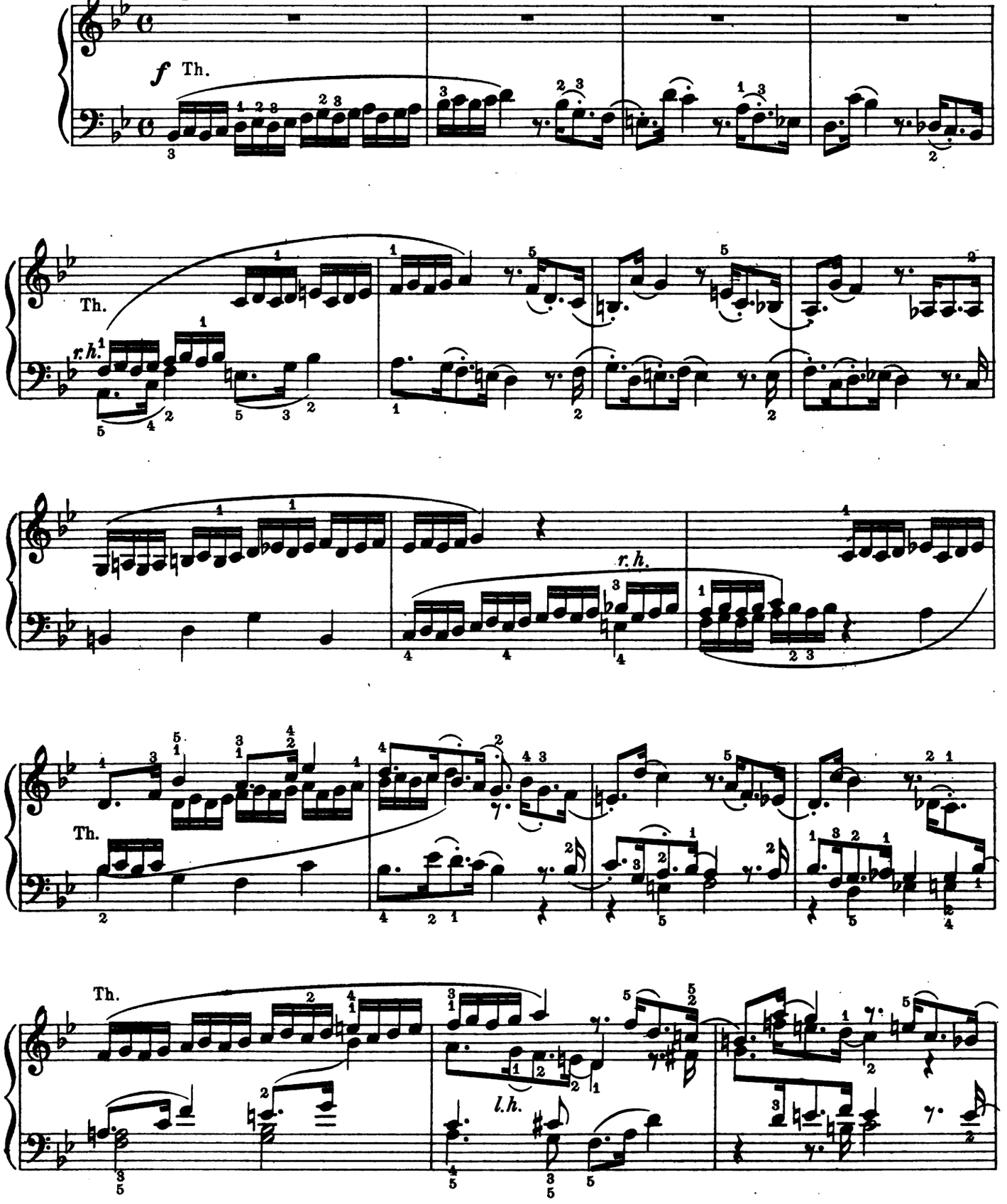

mf
cresc.
col Pedale
ff
p
poco marc.
cre - - - scen - - -
poco sostenuto
- - - do al
a tempo
f
mf


p
marcato
f
Ped.
Ped.
Ped. Ped. Ped.
pesante
p
cresc.
f
sempre Ped.
dimin.
p
marcato
poco a poco più tranquillo

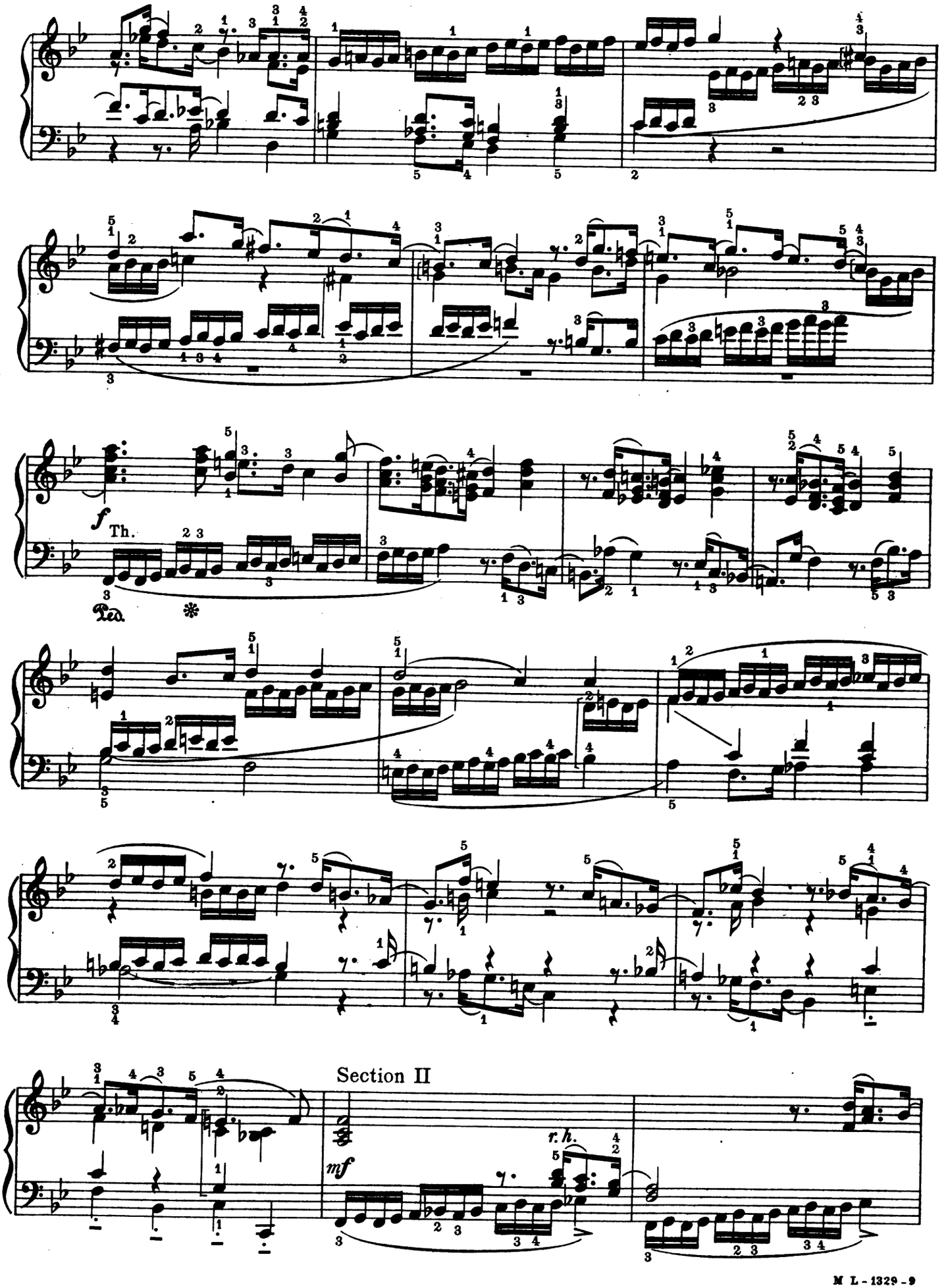
FUGUE

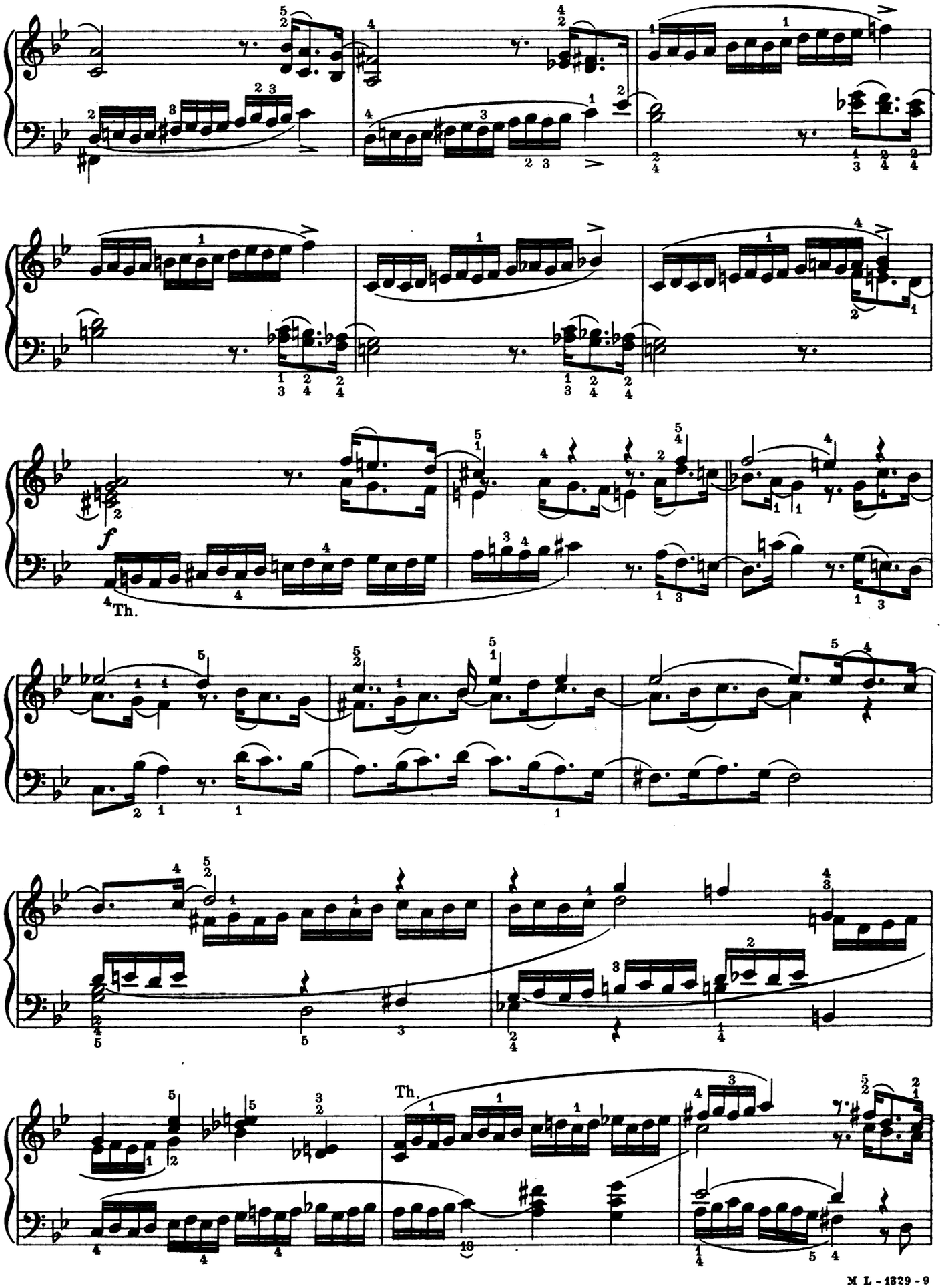
a) Section I

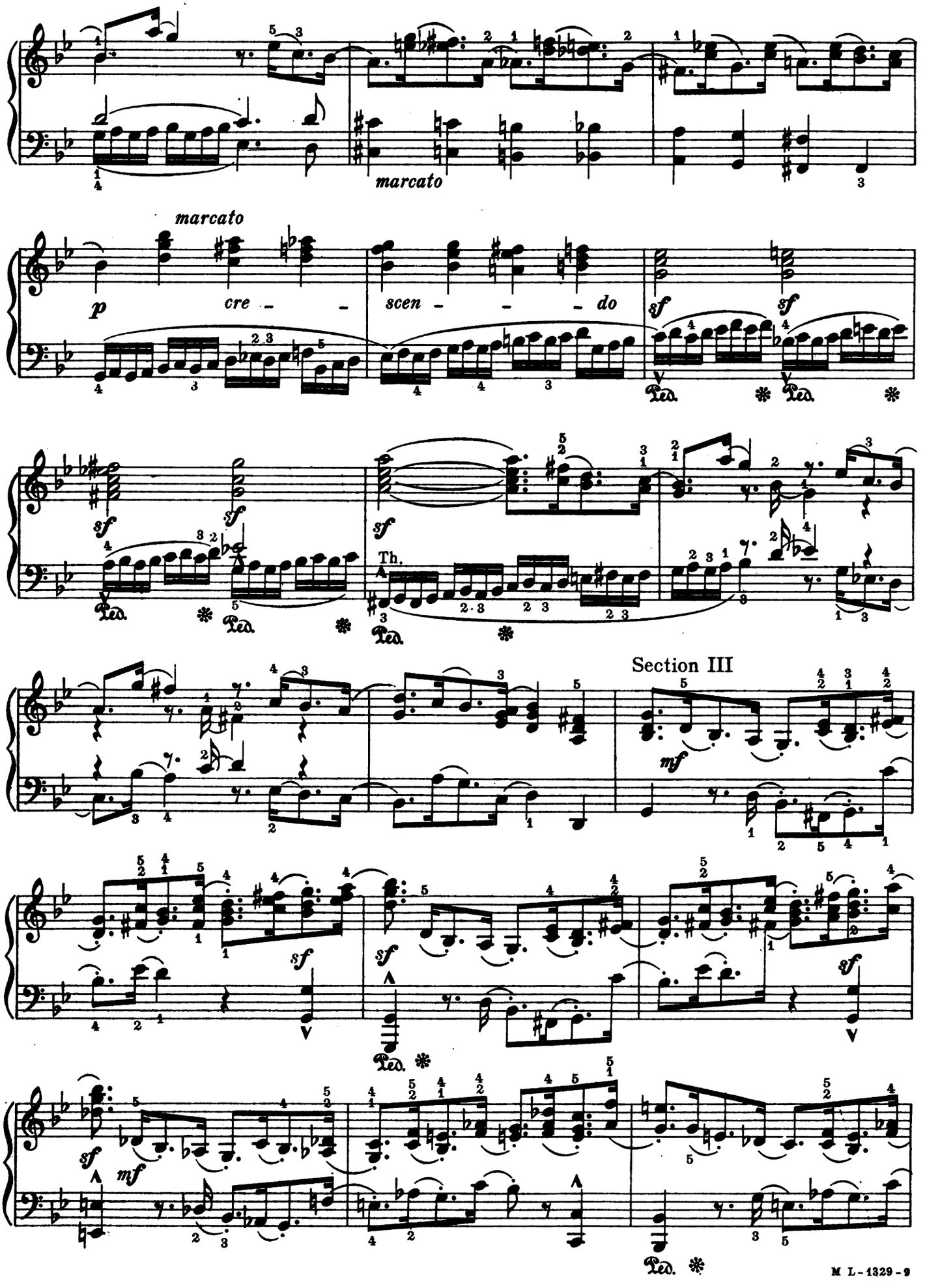
Allegro con brio (♩ = 116)

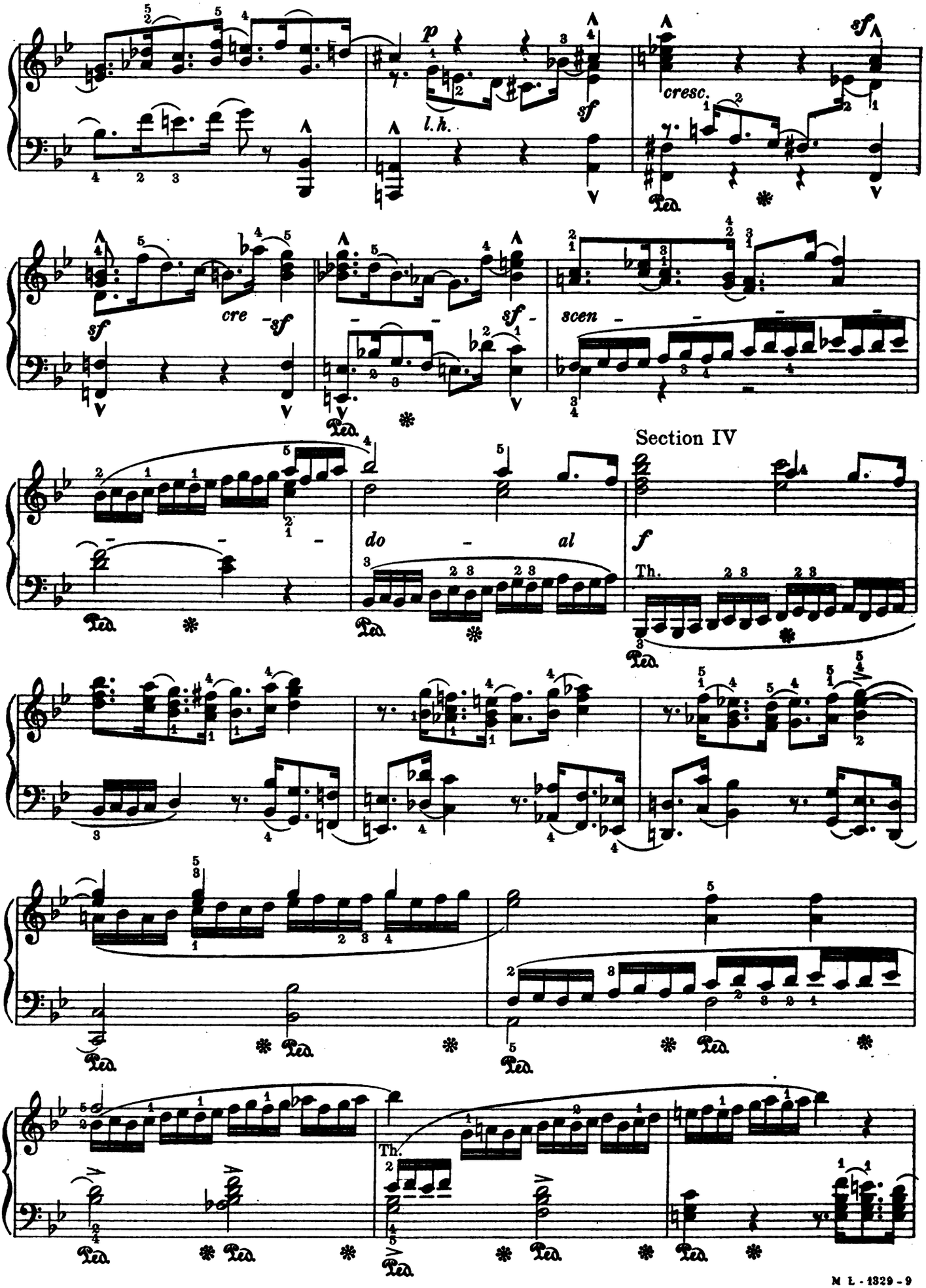


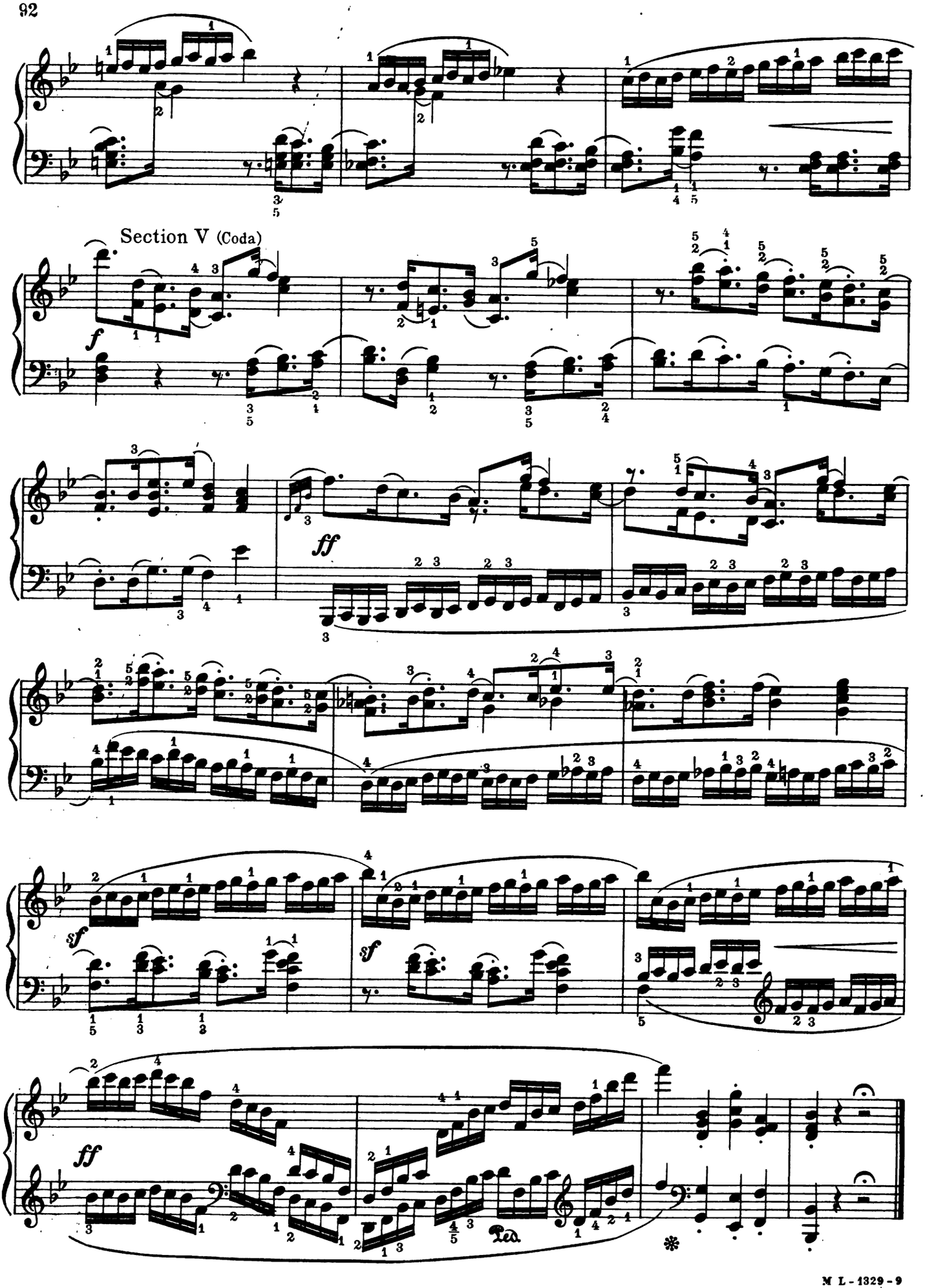
a) With great force and brilliancy, throughout. In this fugue also the sections of the form and the announcements of the theme are marked.


f
Th.
Ped.
Section II
mf
r.h.


f
Th.
Th.


marcato
marcato
p
cre - - -
scen - - - do
sf
Ped.
Th.
Section III
mf


p
l.h.
sf
cresc.
sf
cre
sf
sf
scen
do
al
Section IV
f
Th.
Th.


Section V (Coda)
f
ff
sf
sf
ff
Ped.

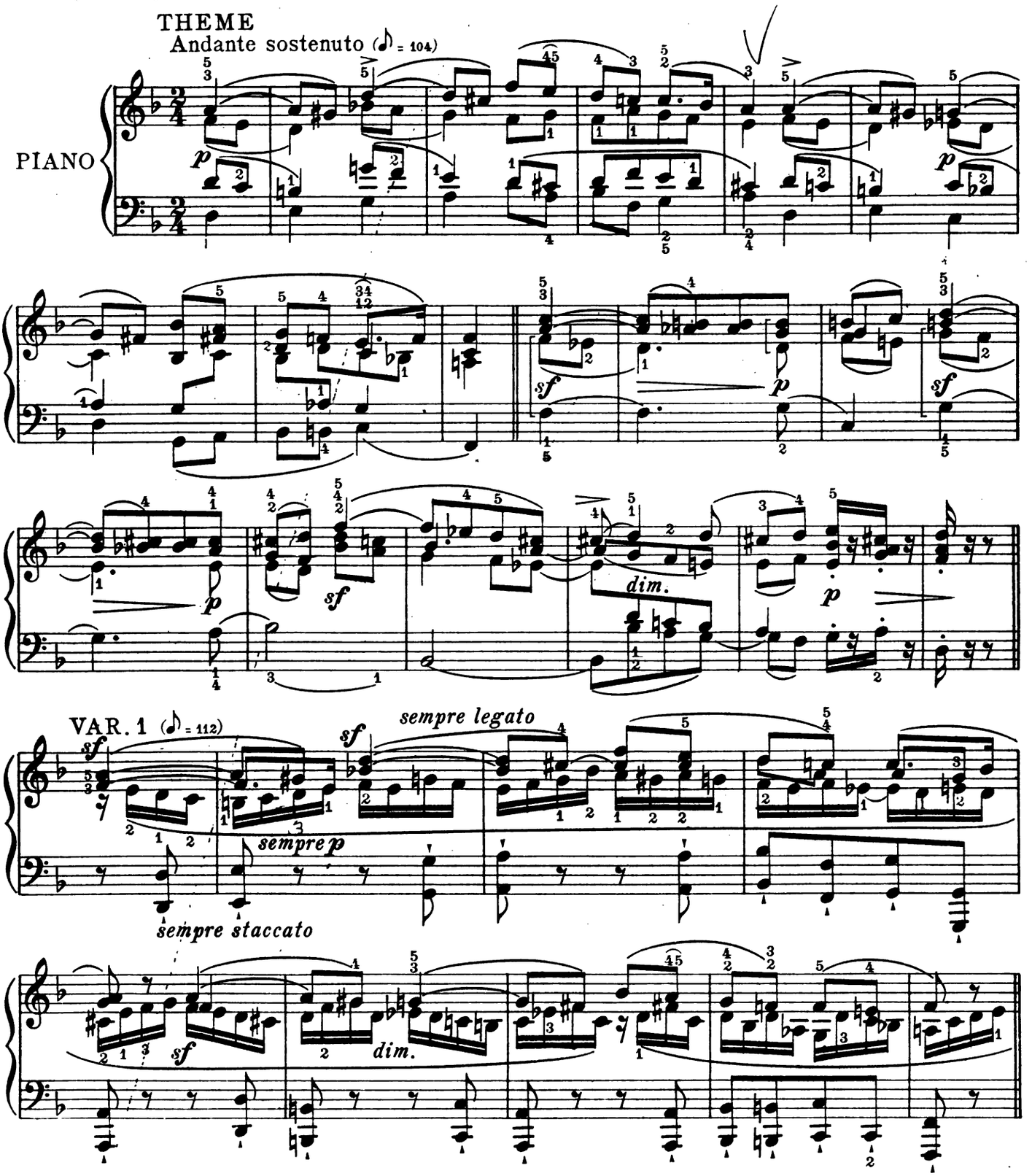
SERIOUS VARIATIONS

(VARIATIONS SÉRIEUSES)

(Composed in 1841: published in January, 1842)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 54



The Theme should be played with great simplicity, but with much expression and careful phrasing. The seventeen variations are all so characteristic, each by itself, that it is easy to catch and interpret their spirit. The principal melody must be made prominent, always; and the lowermost bassnotes require discreet emphasis. The pedal is indispensable, but should be used with caution. The metronome-marks are, as usual, merely suggestions.

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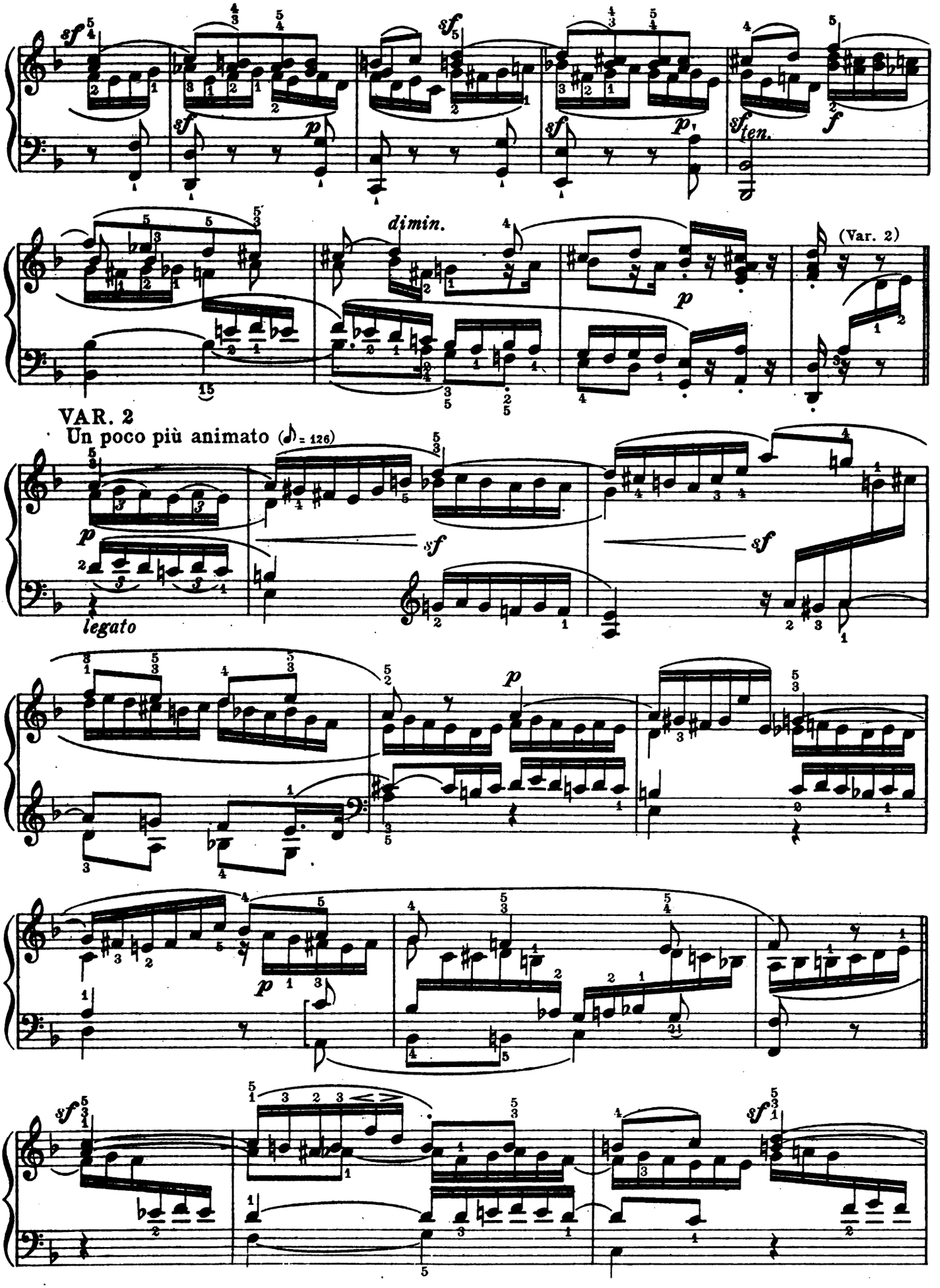
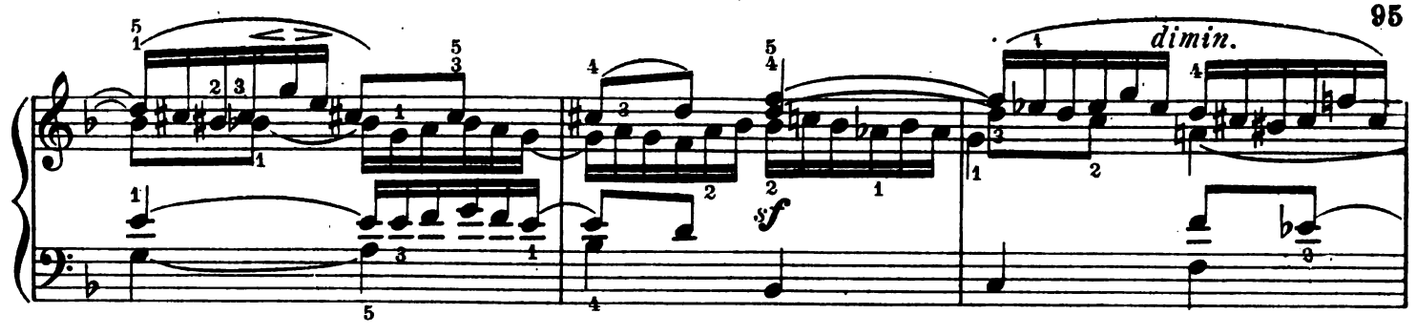
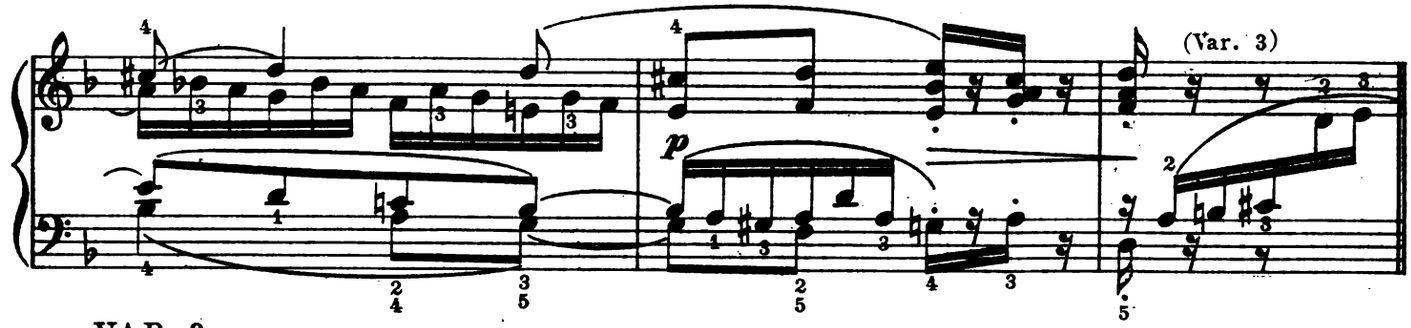
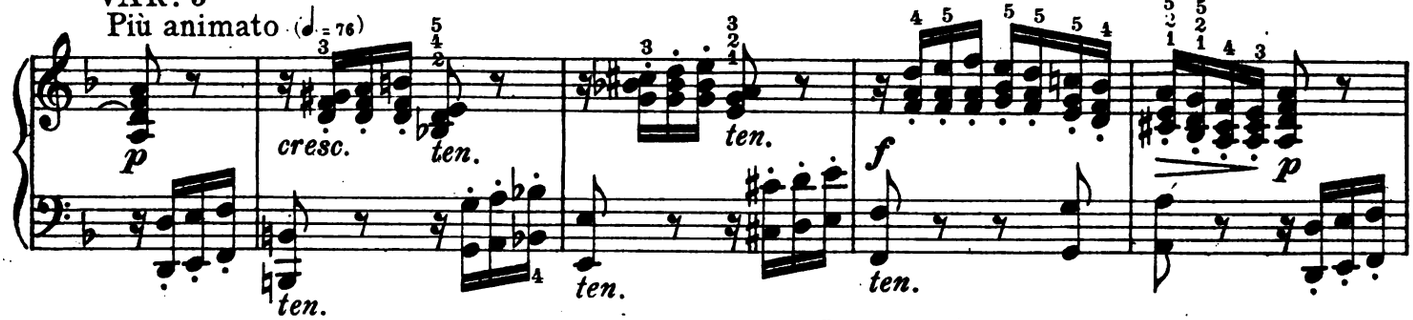

dimin.
(Var. 2)
VAR. 2
Un poco più animato (♪ = 126)
legato

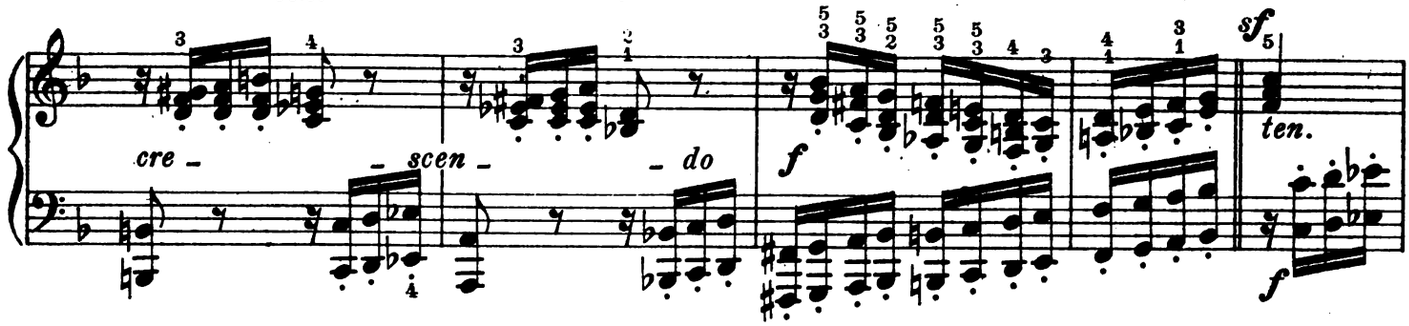


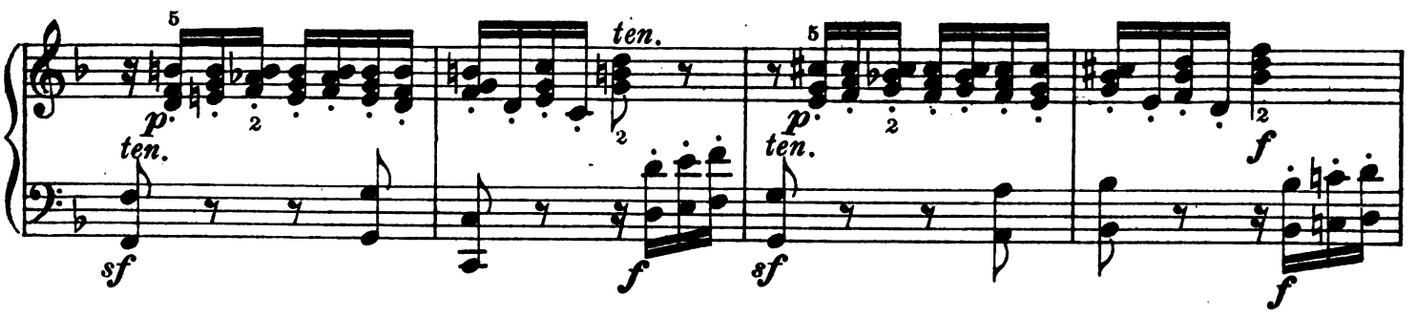


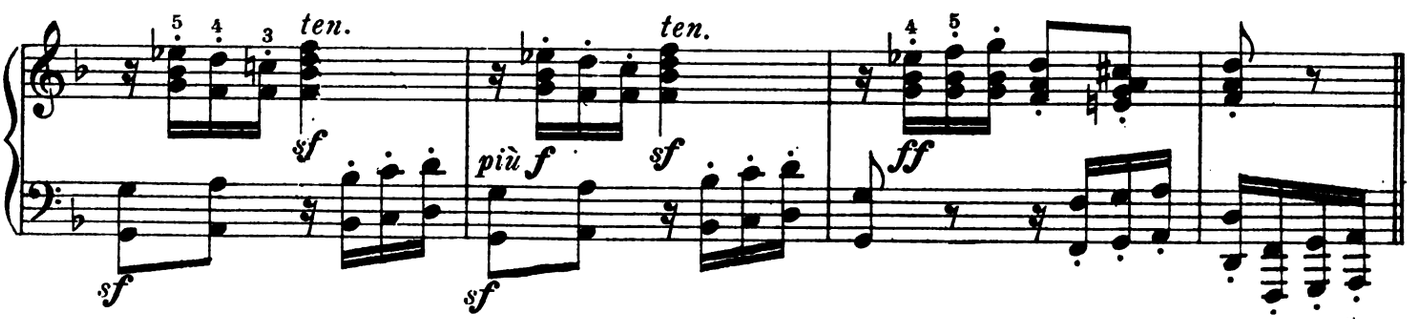
VAR. 3

Più animato (♩ = 76)

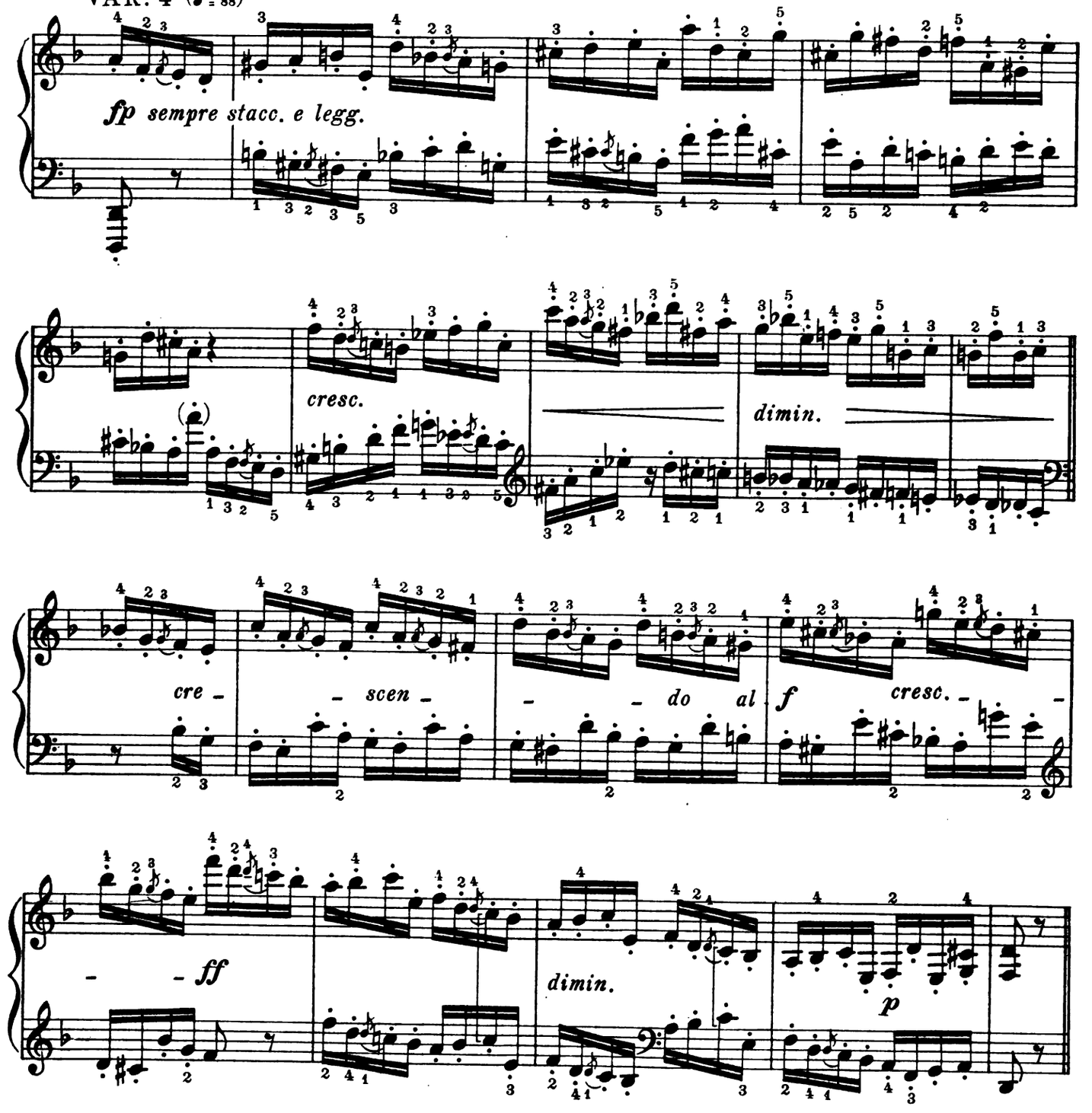






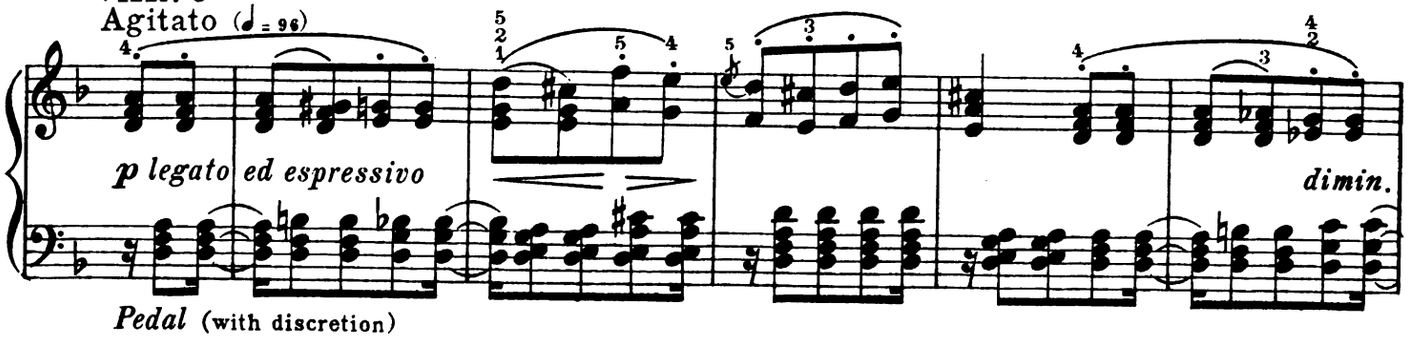


VAR. 4 (♩ = 88)

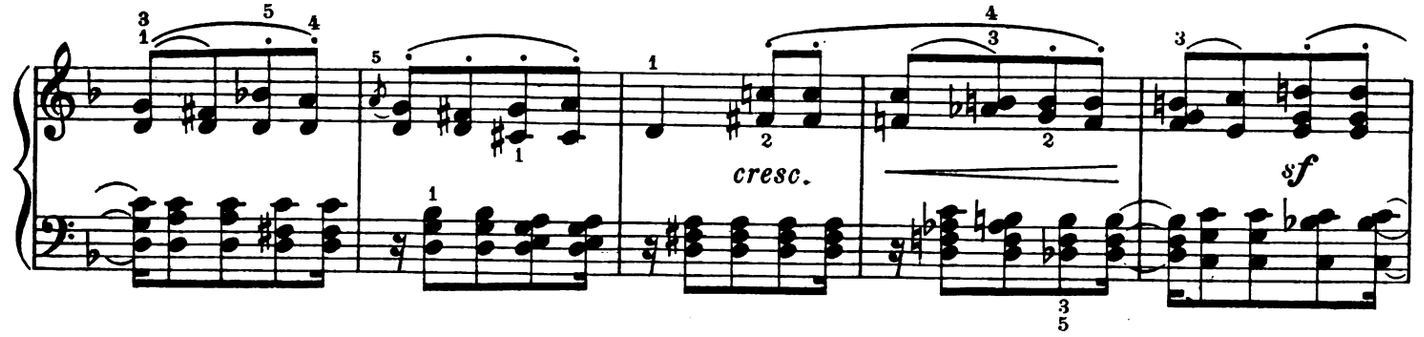


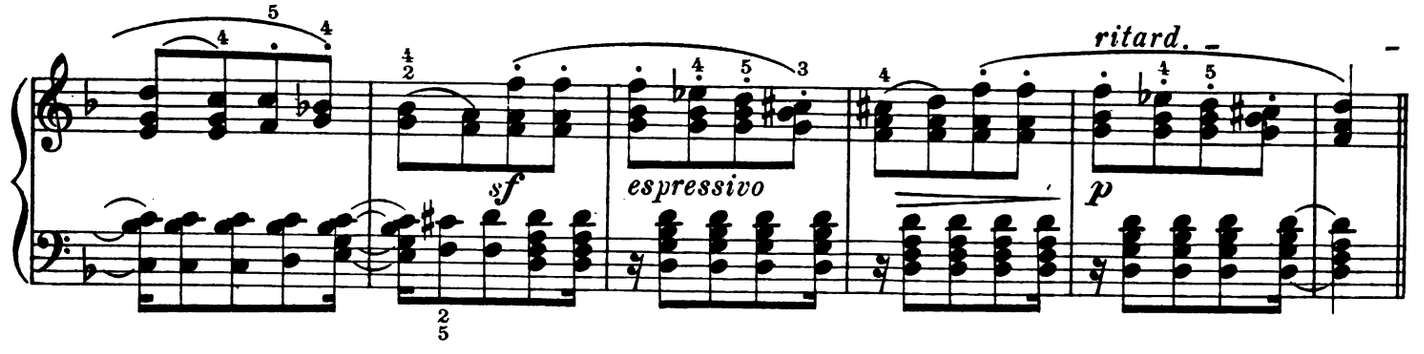
VAR. 5

Agitato (♩ = 96)

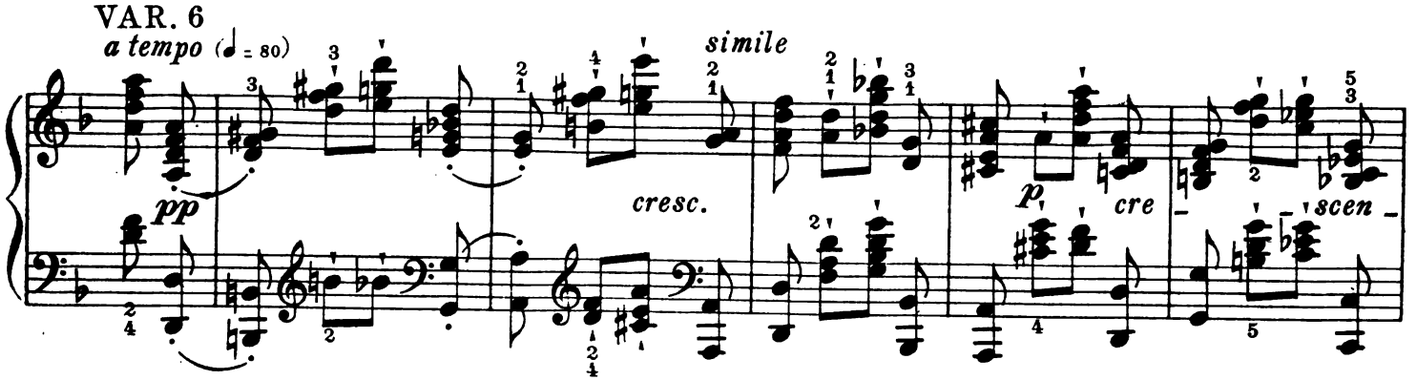


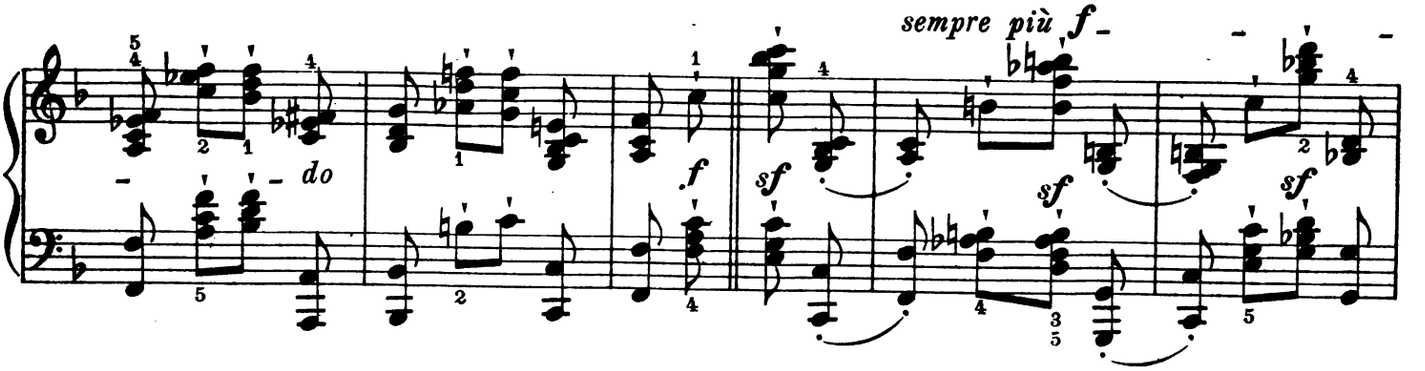
Pedal (with discretion)

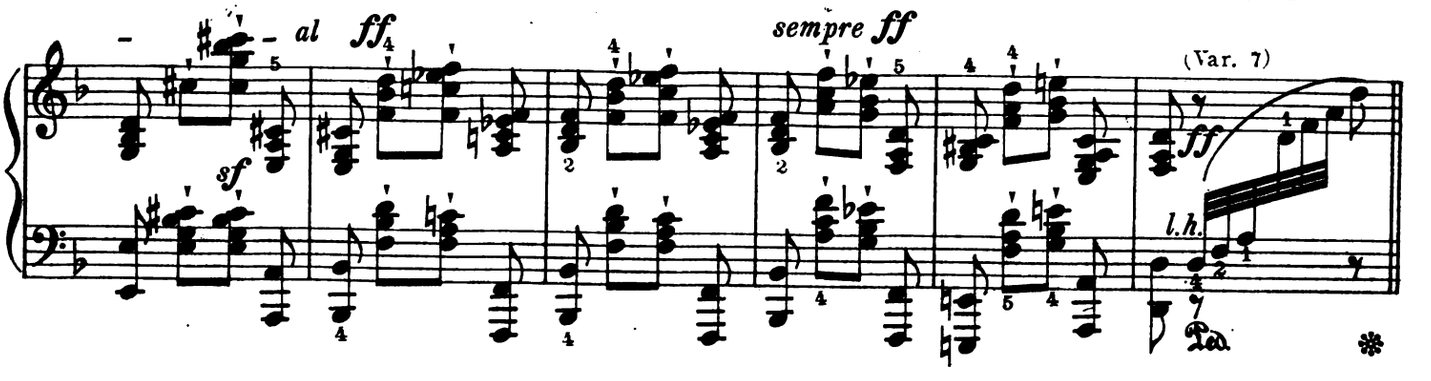

cresc.
sf

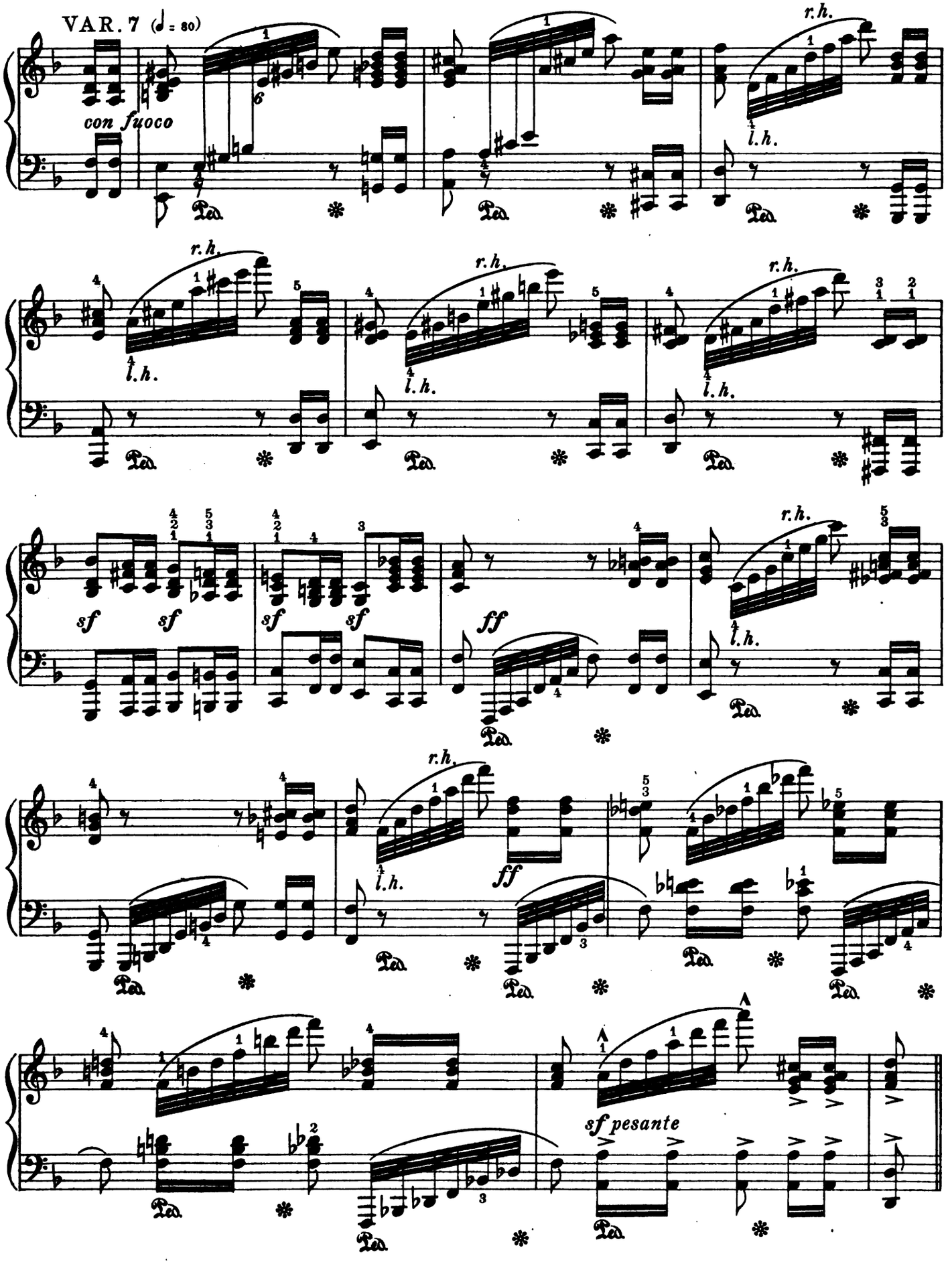

sf
espressivo
ritard.
p

VAR. 6


a tempo (♩ = 80)
pp
simile
cresc.
p
cre
scen

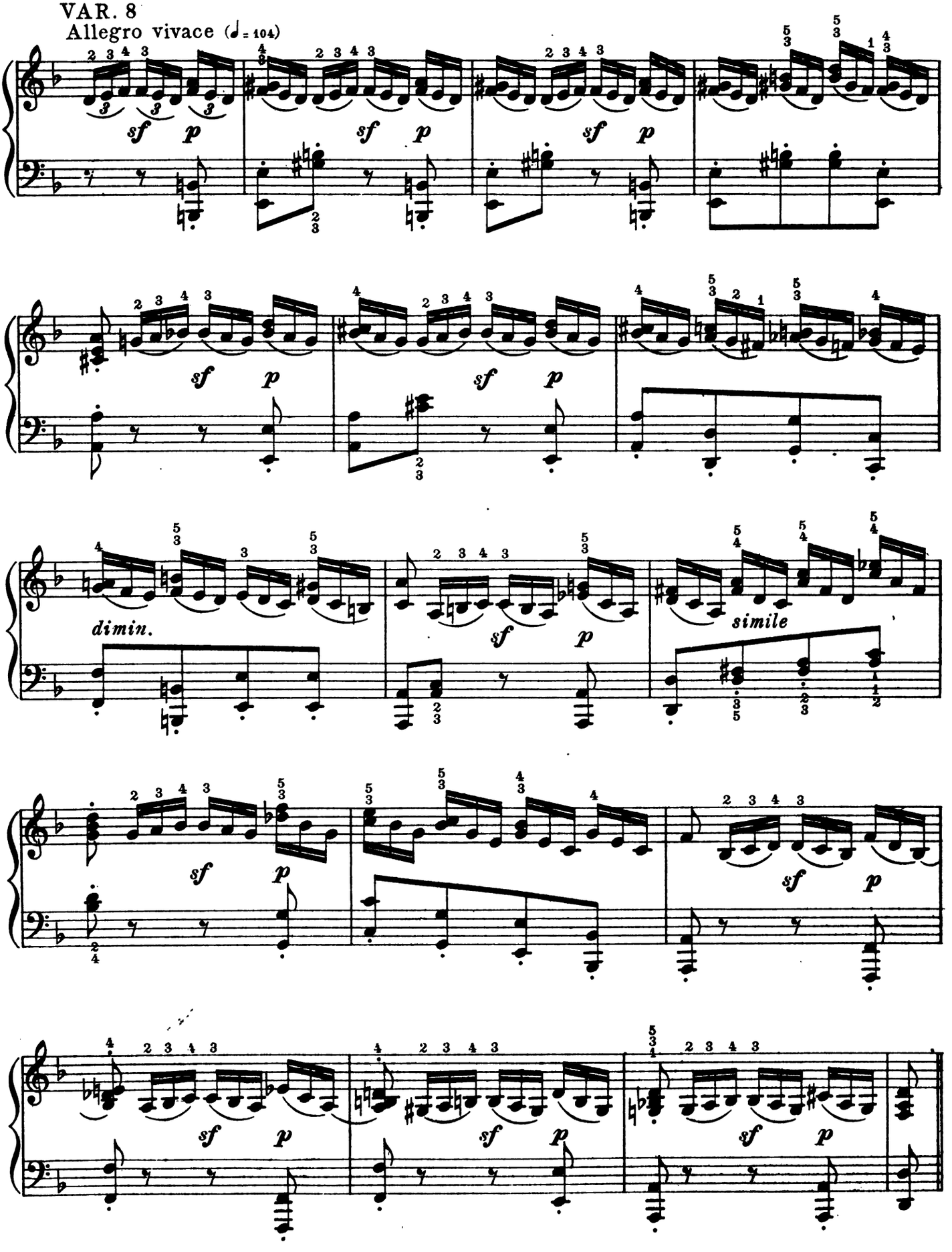

do
f
sempre più f
sf

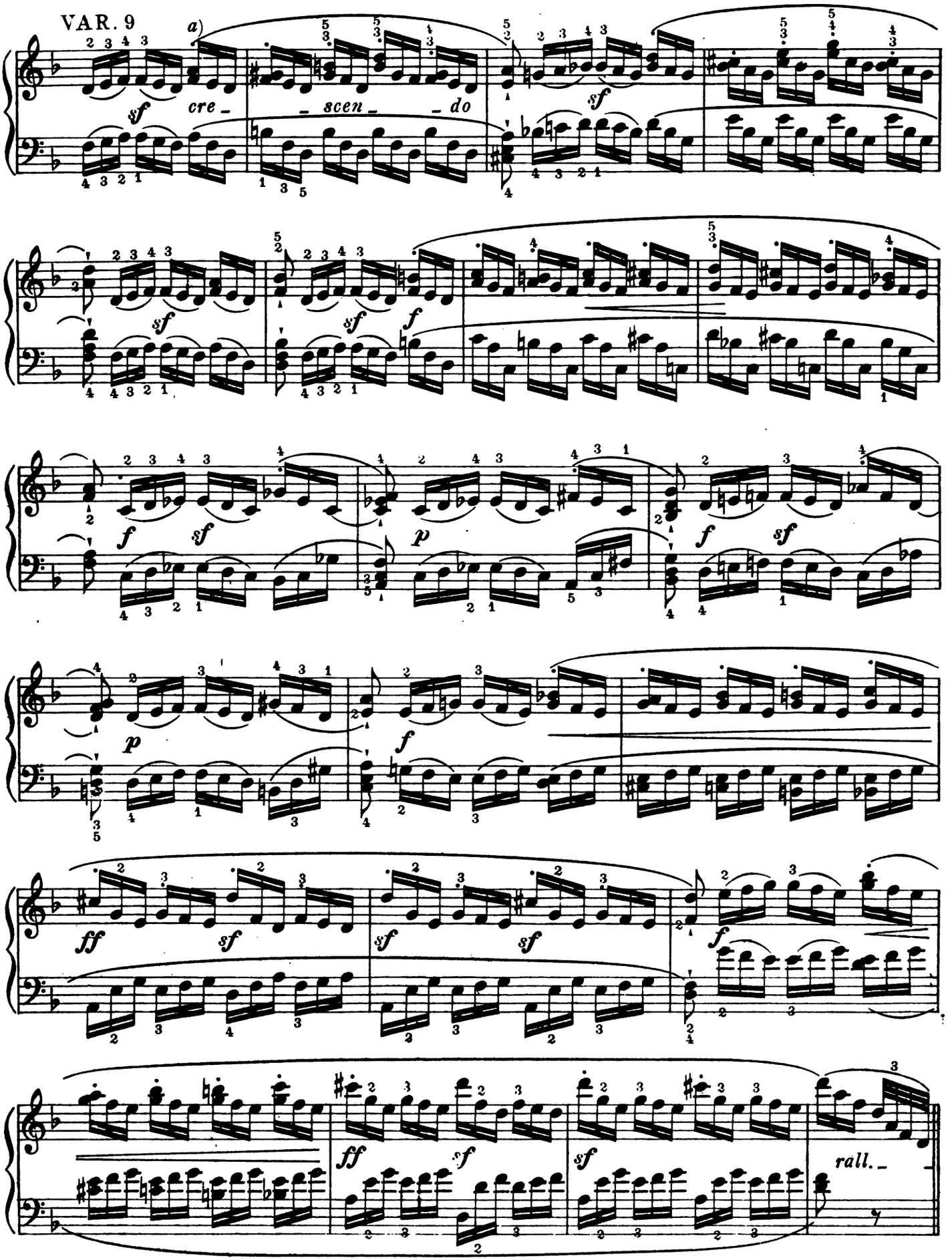

al ff
sempre ff
sf
(Var. 7)
ff
l.h.


VAR. 7 (♩ = 80)
con fuoco
r.h.
l.h.
sf
ff
sf pesante

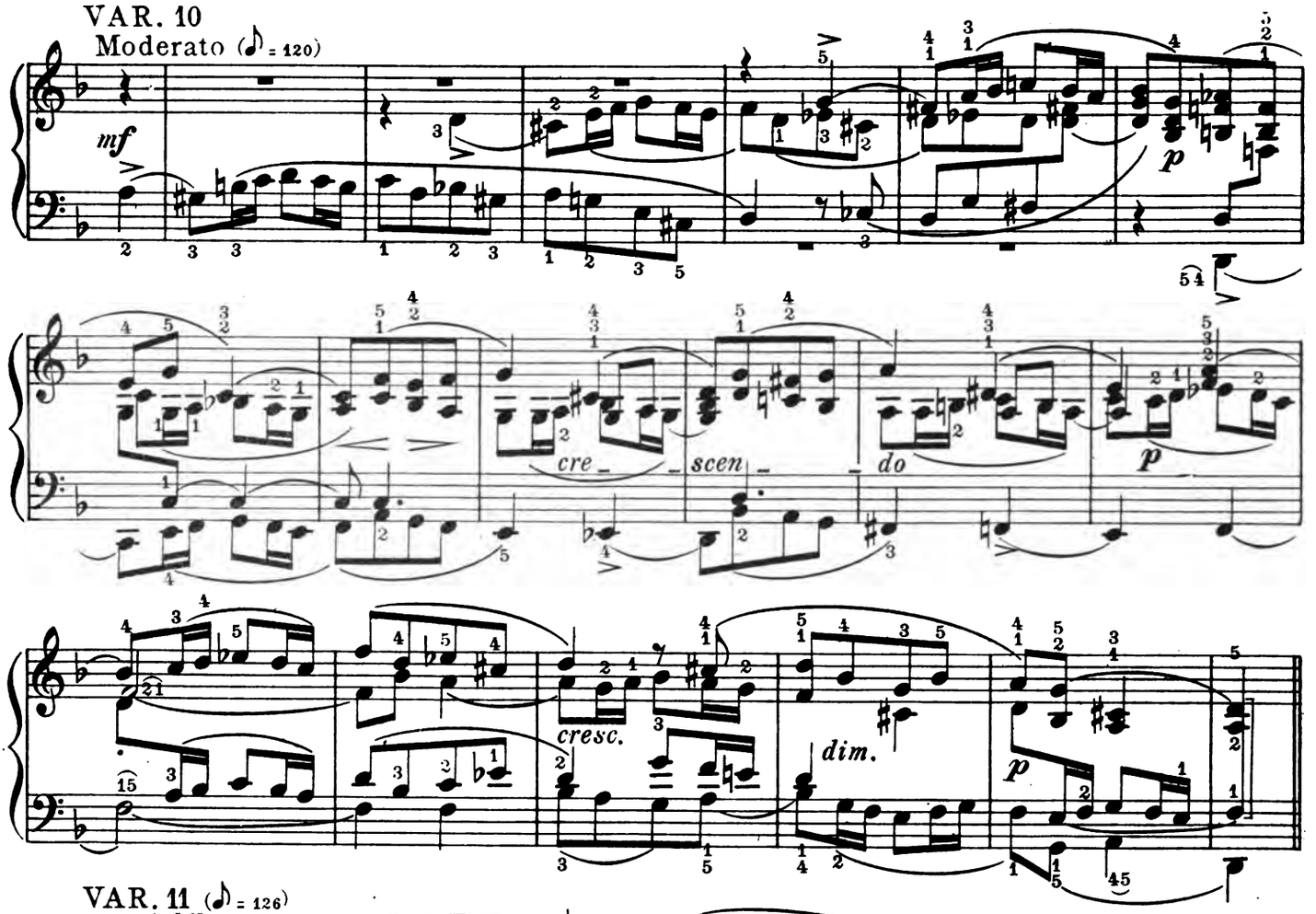
VAR. 8

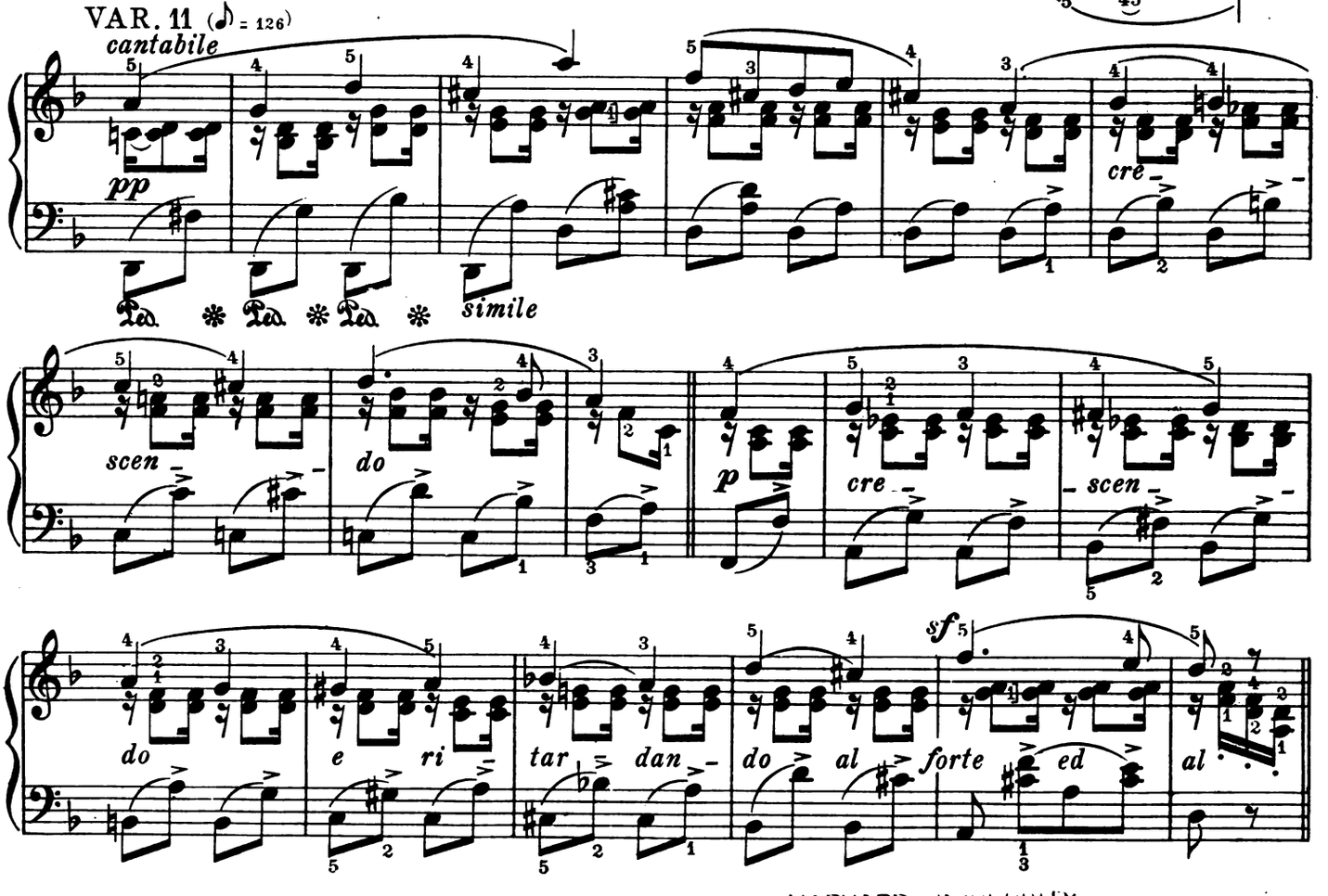
Allegro vivace (♩ = 104)





a) These dots, above some of the uppermost notes signify a fairly sharp accentuation, - not staccato.





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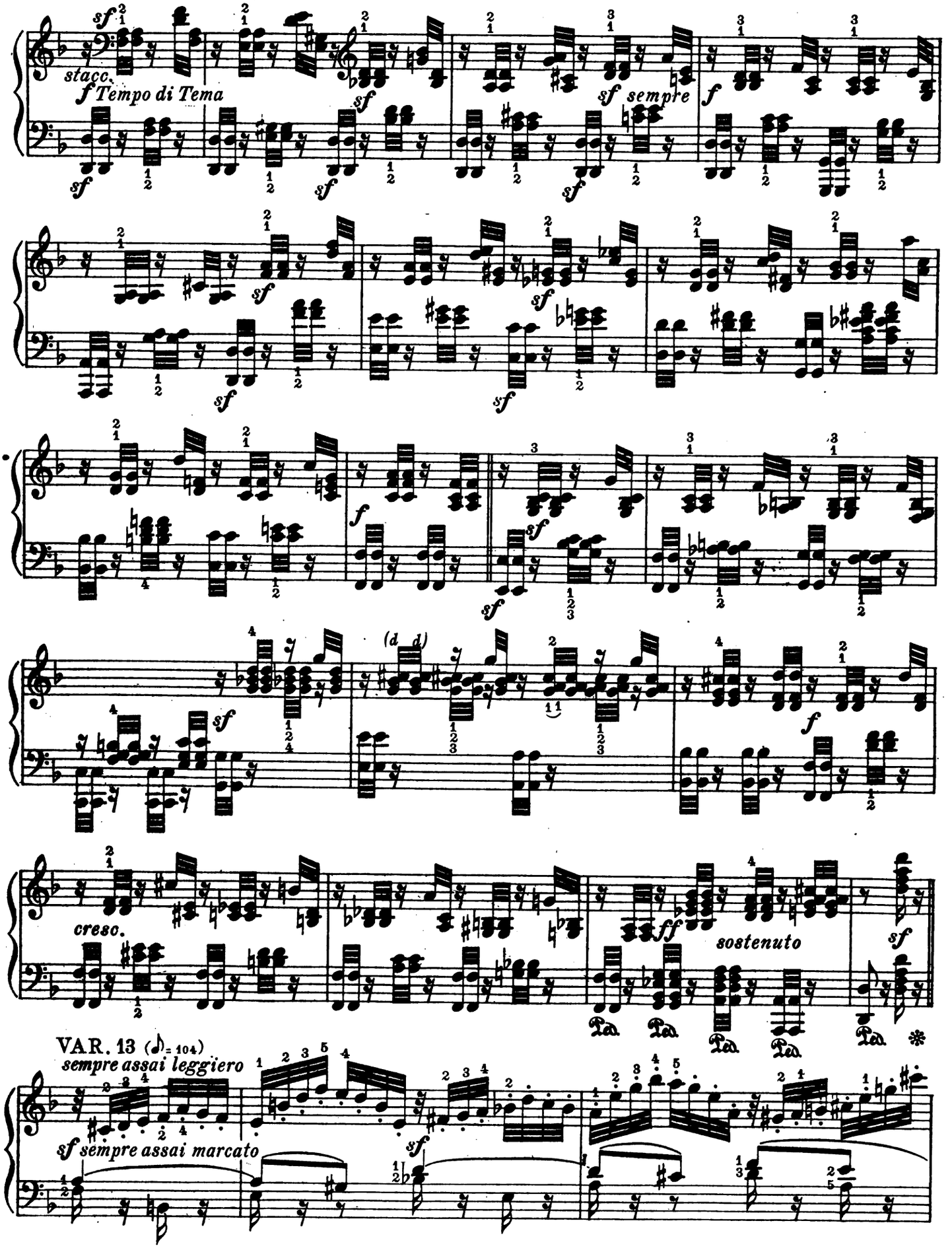
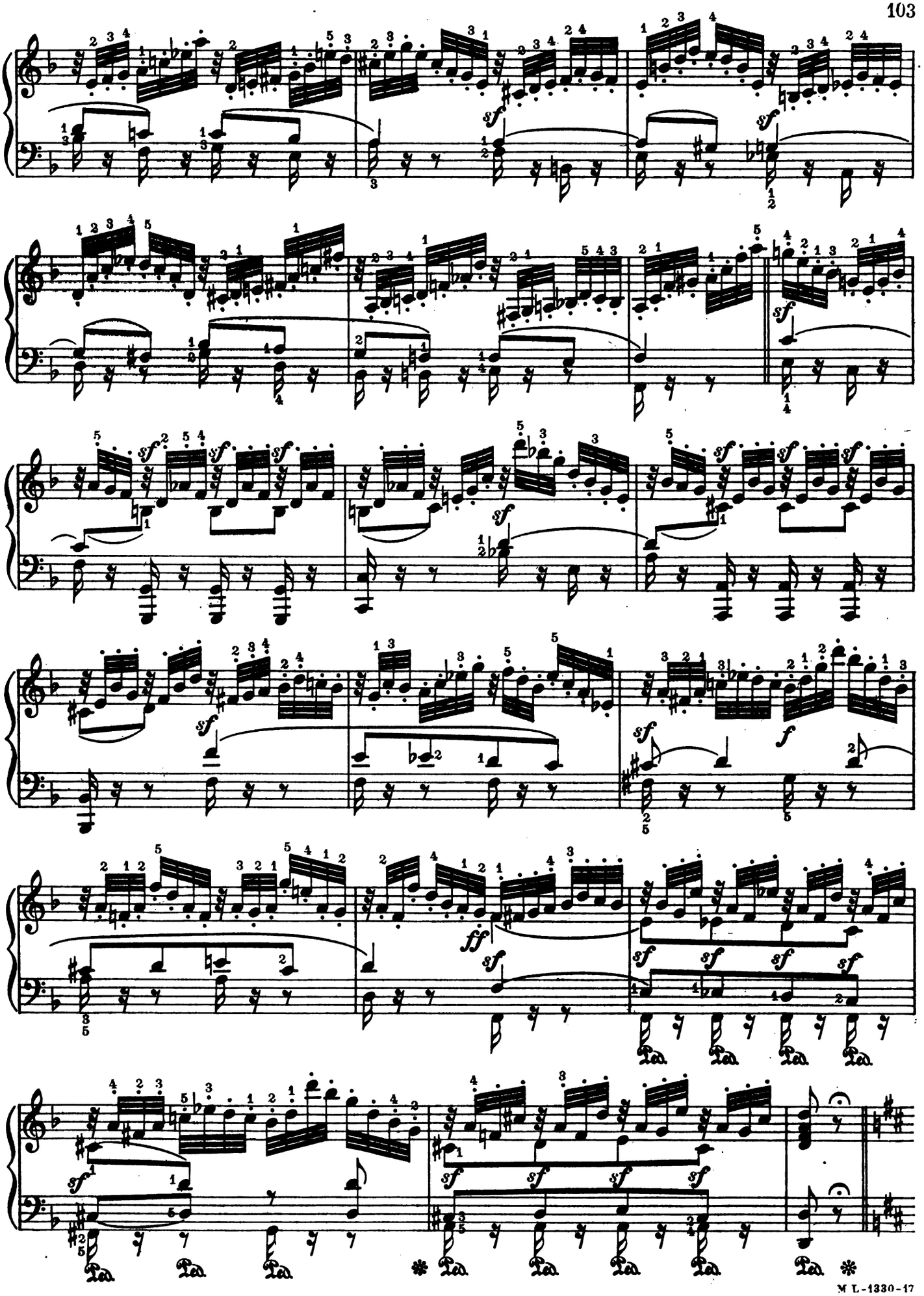
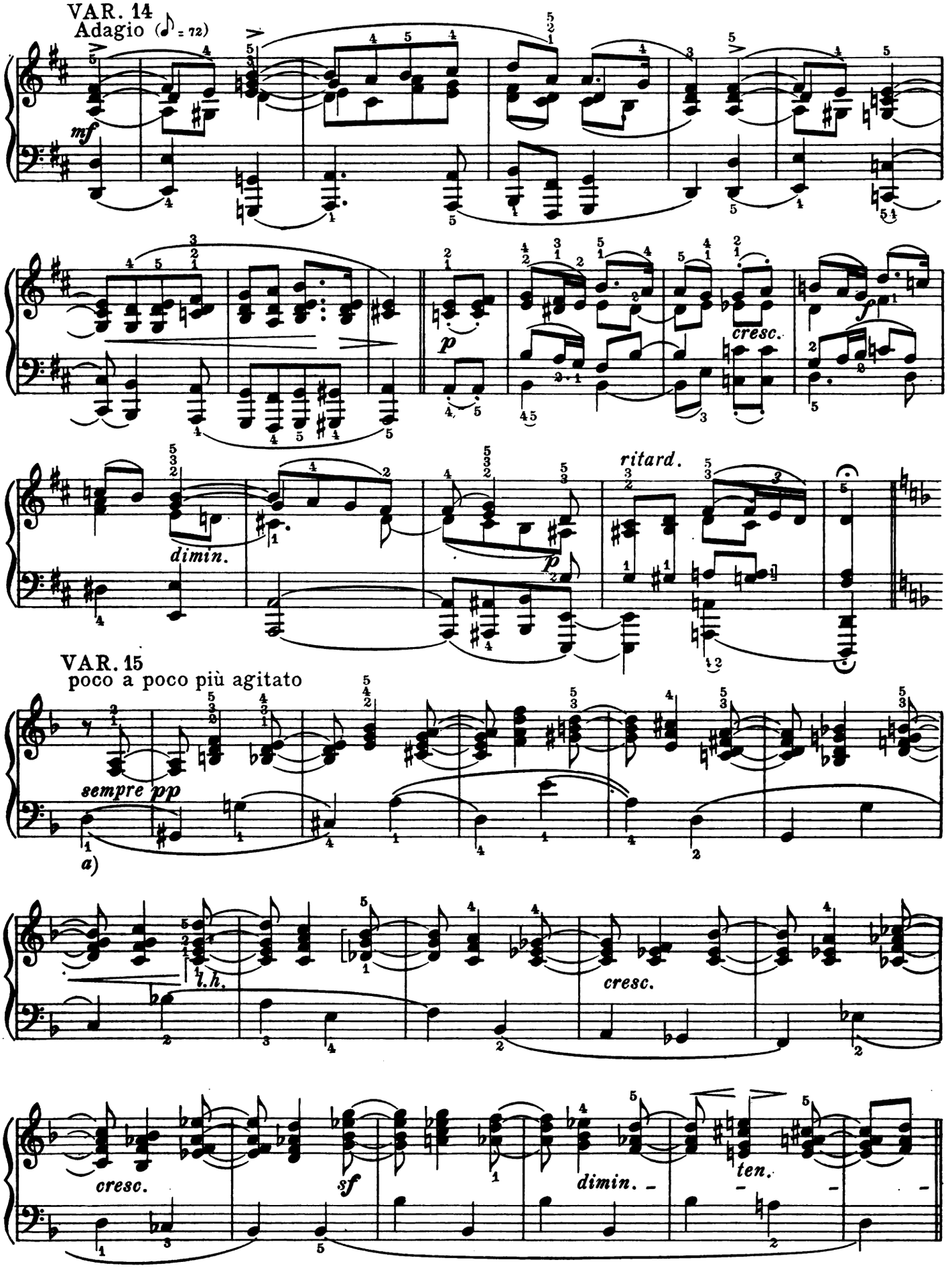
VAR. 12 (♪ = 112 to 120)

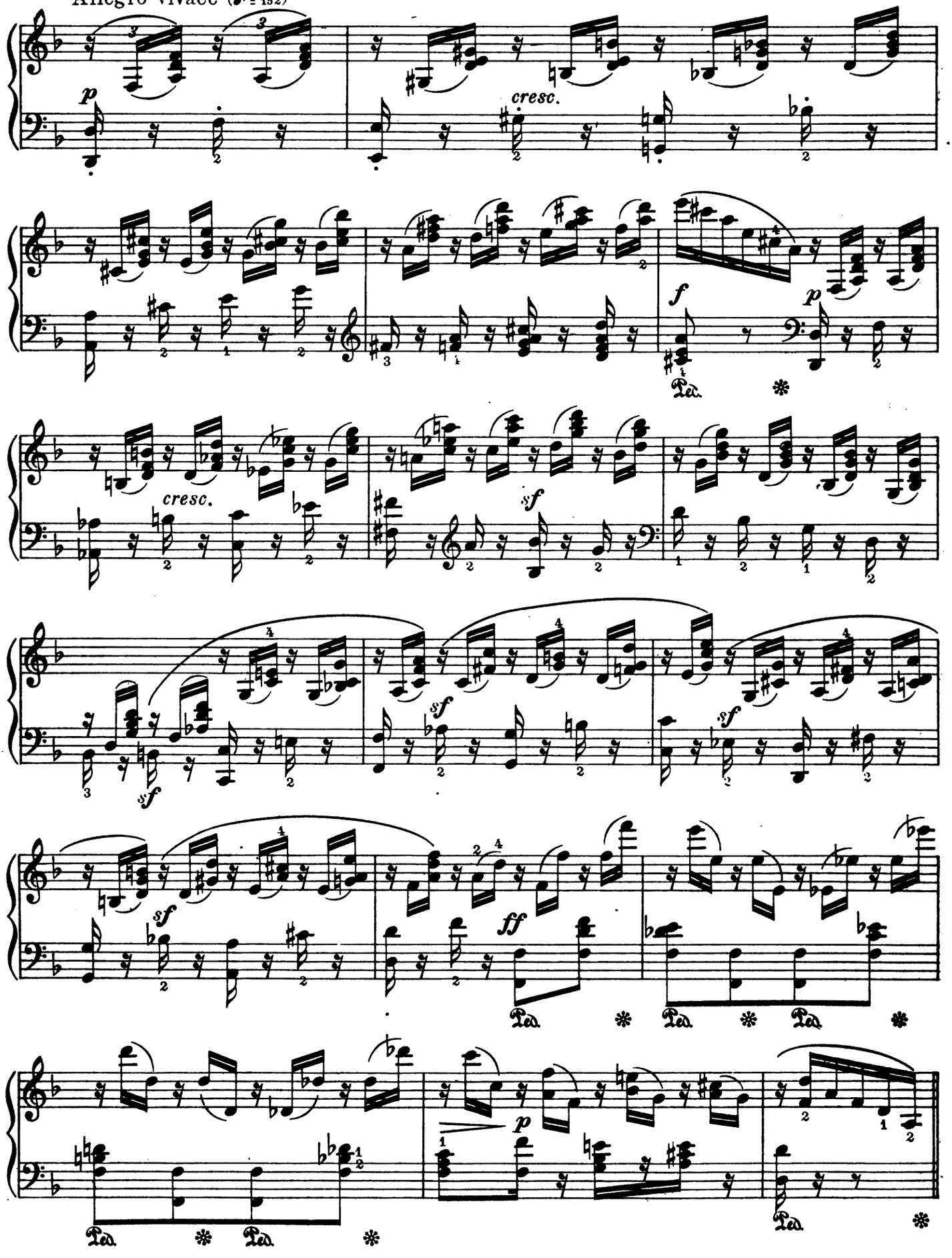


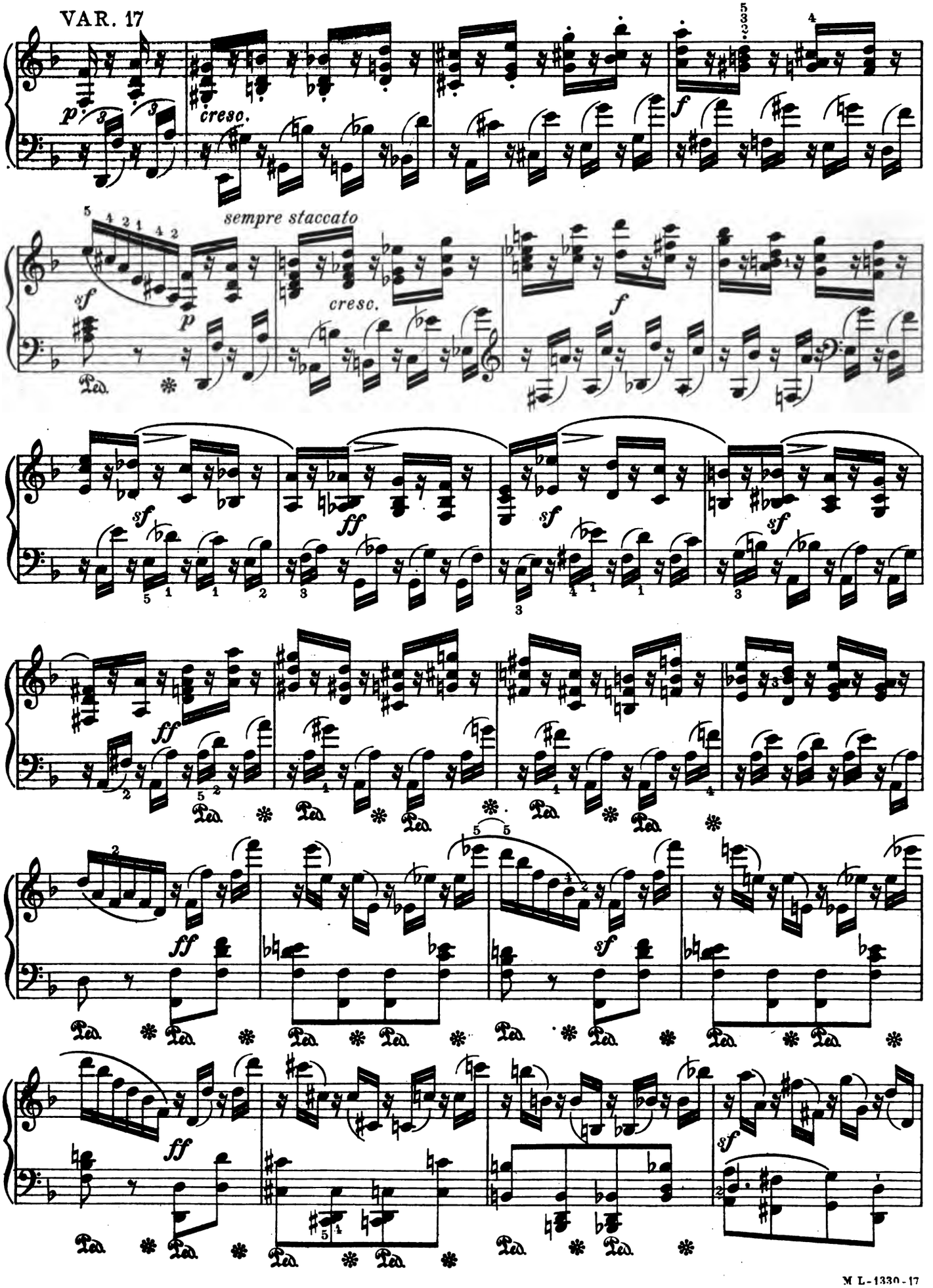


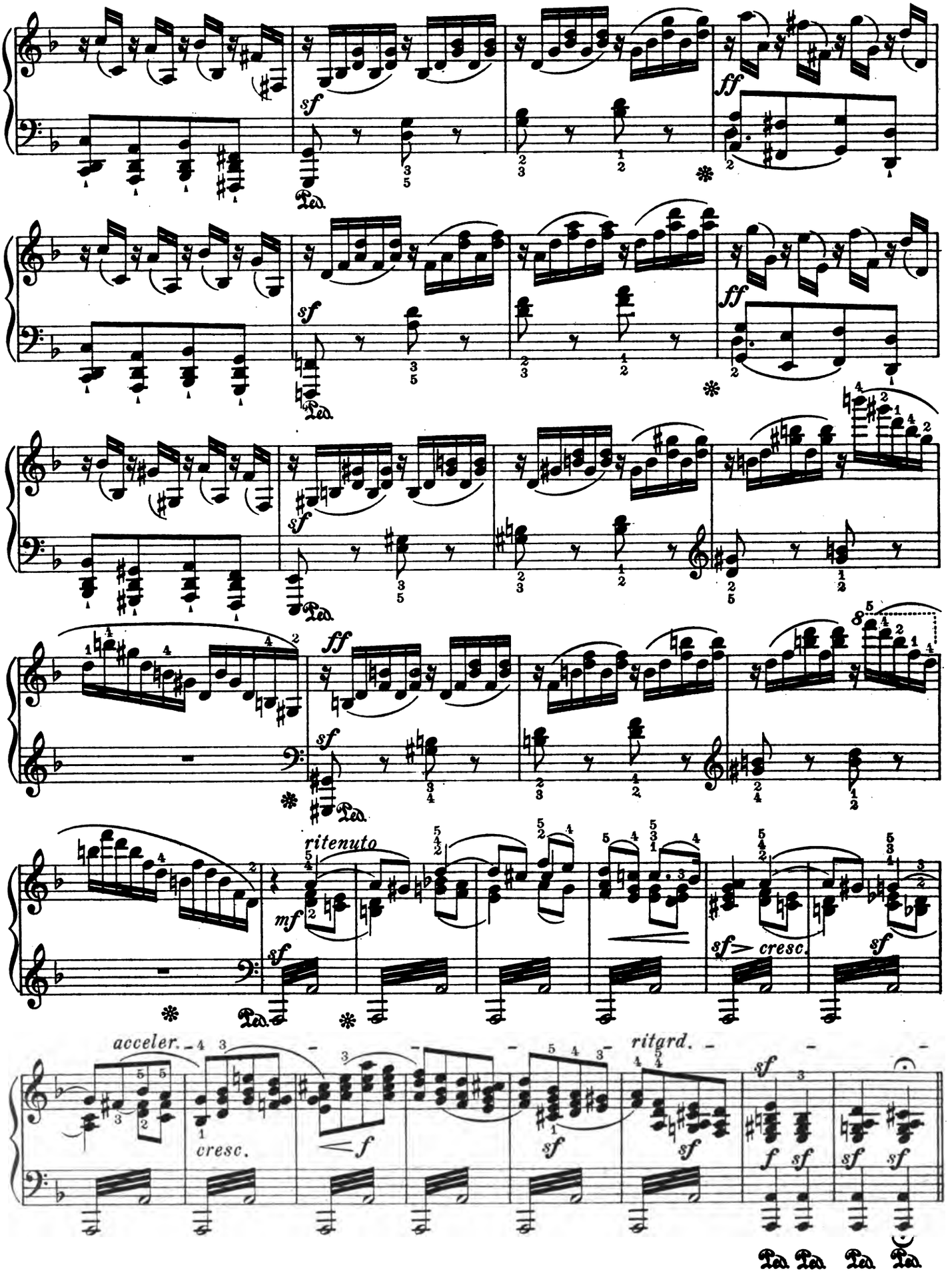


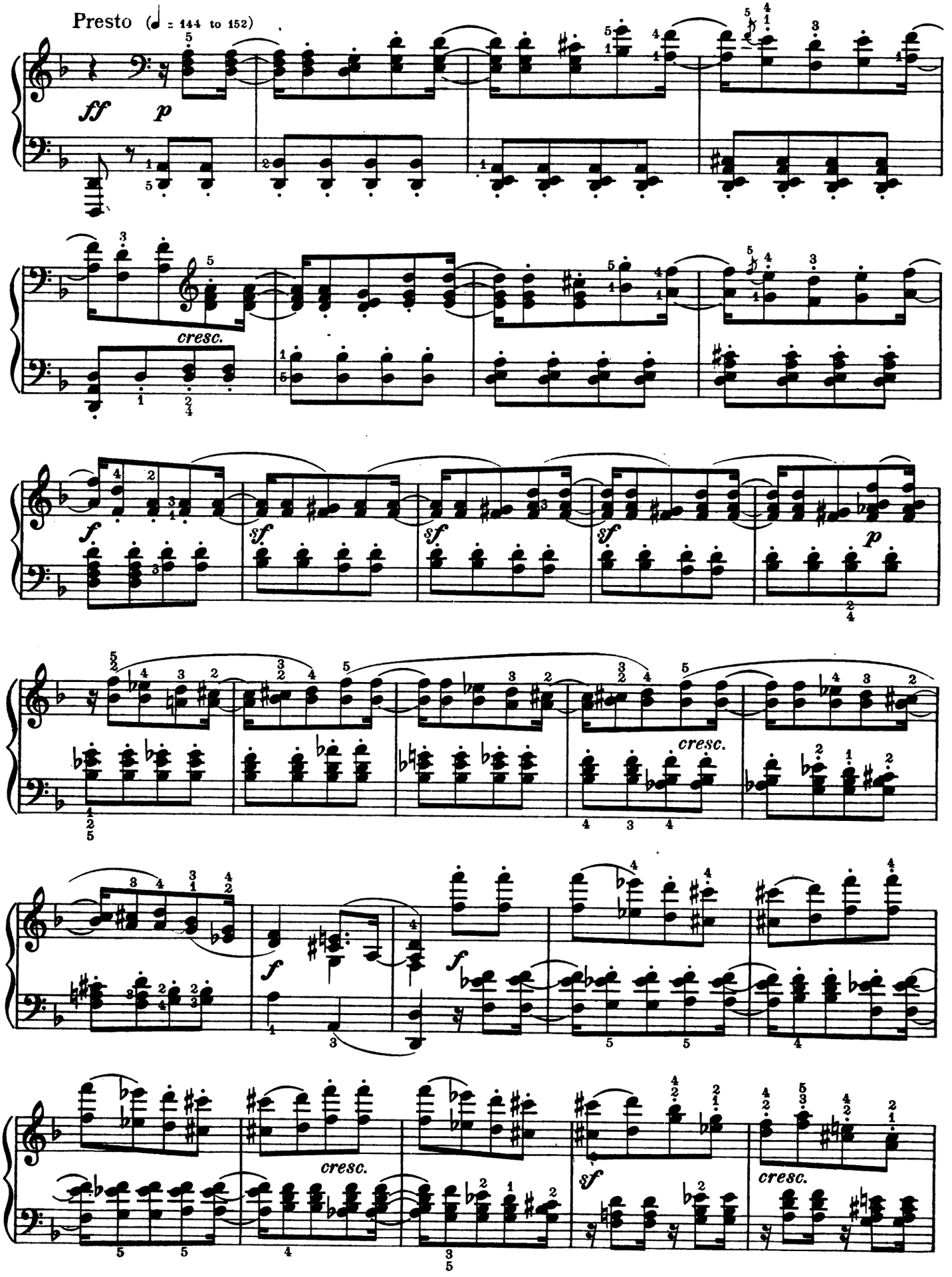
a) In Var. 15, the bass part is significant, and may be permitted to predominate throughout.

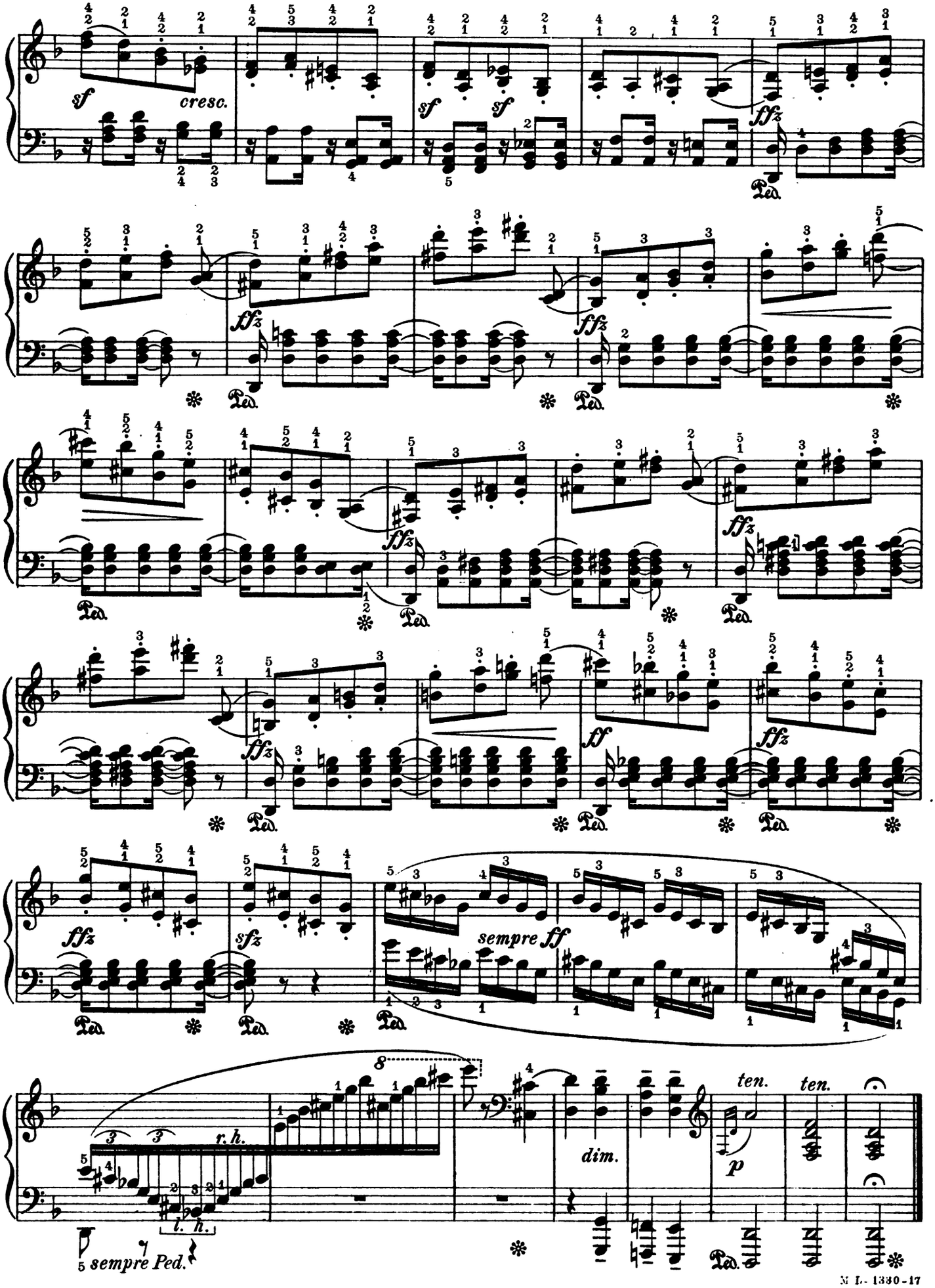
VAR. 16
Allegro vivace (♪ = 152)




VAR. 17
p
cresc.
f
sempre staccato
sf
p
cresc.
f
sf
ff
sf
sf
ff
Ped.
ff
sf
ff
sf


sf
ff
Ped.
ritenuto
mf
sf> cresc.
acceler.
cresc.
f
ritard.


Presto (♩ = 144 to 152)
ff
p
cresc.
f
sf
sf
sf
p
cresc.
f
f
cresc.
sf
cresc.

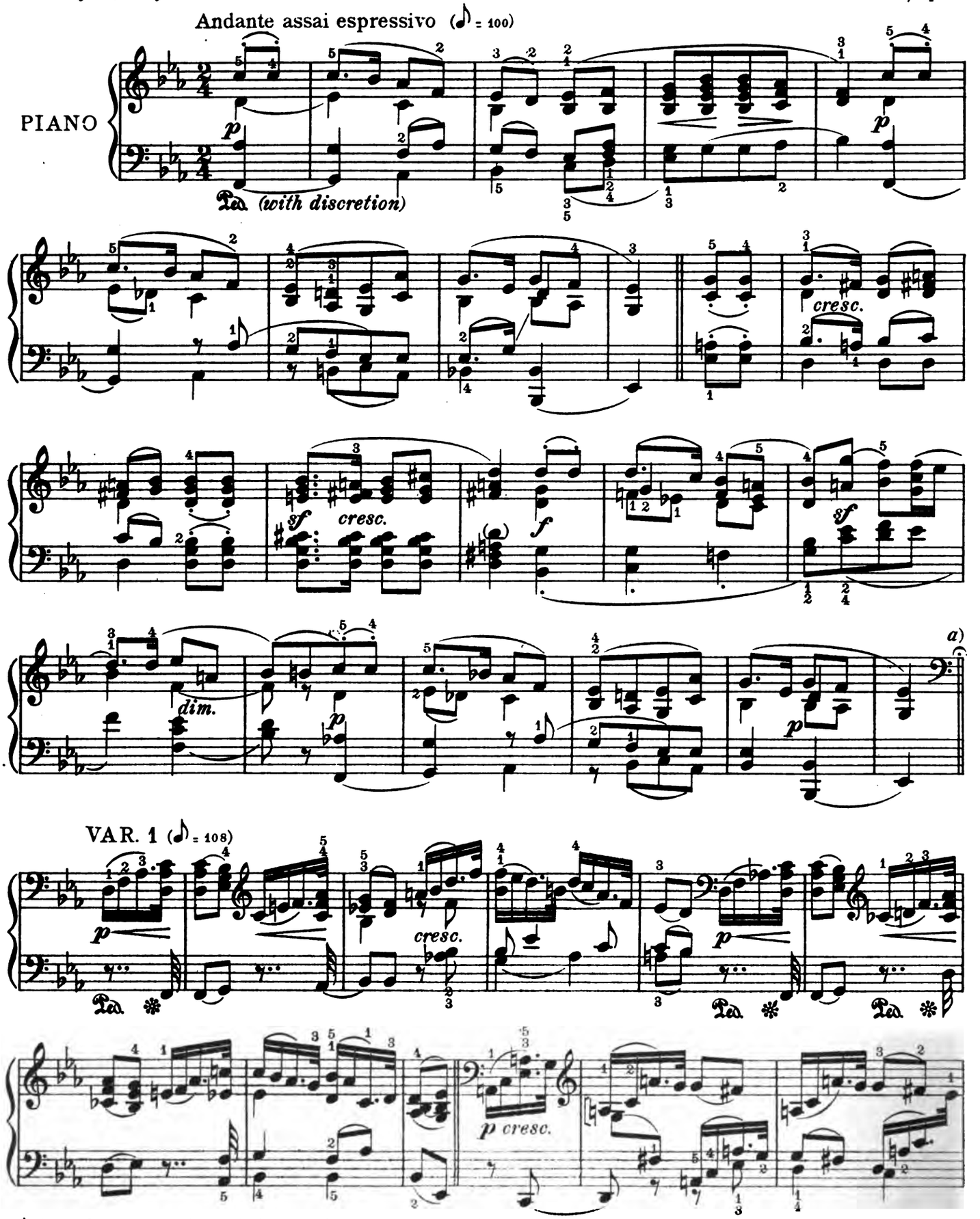

sf
cresc.
sf
sf
ffz
Ped.
ffz
ffz
ffz
ffz
ff
ffz
ffz
sfz
sempre ff
r. h.
l. h.
sempre Ped.
dim.
ten.
p
ten.

ANDANTE CON VARIAZIONI, in E♭ Major

(Composed in 1841: published in July, 1850)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 82



a) A brief pause may be made here, and between the Variations

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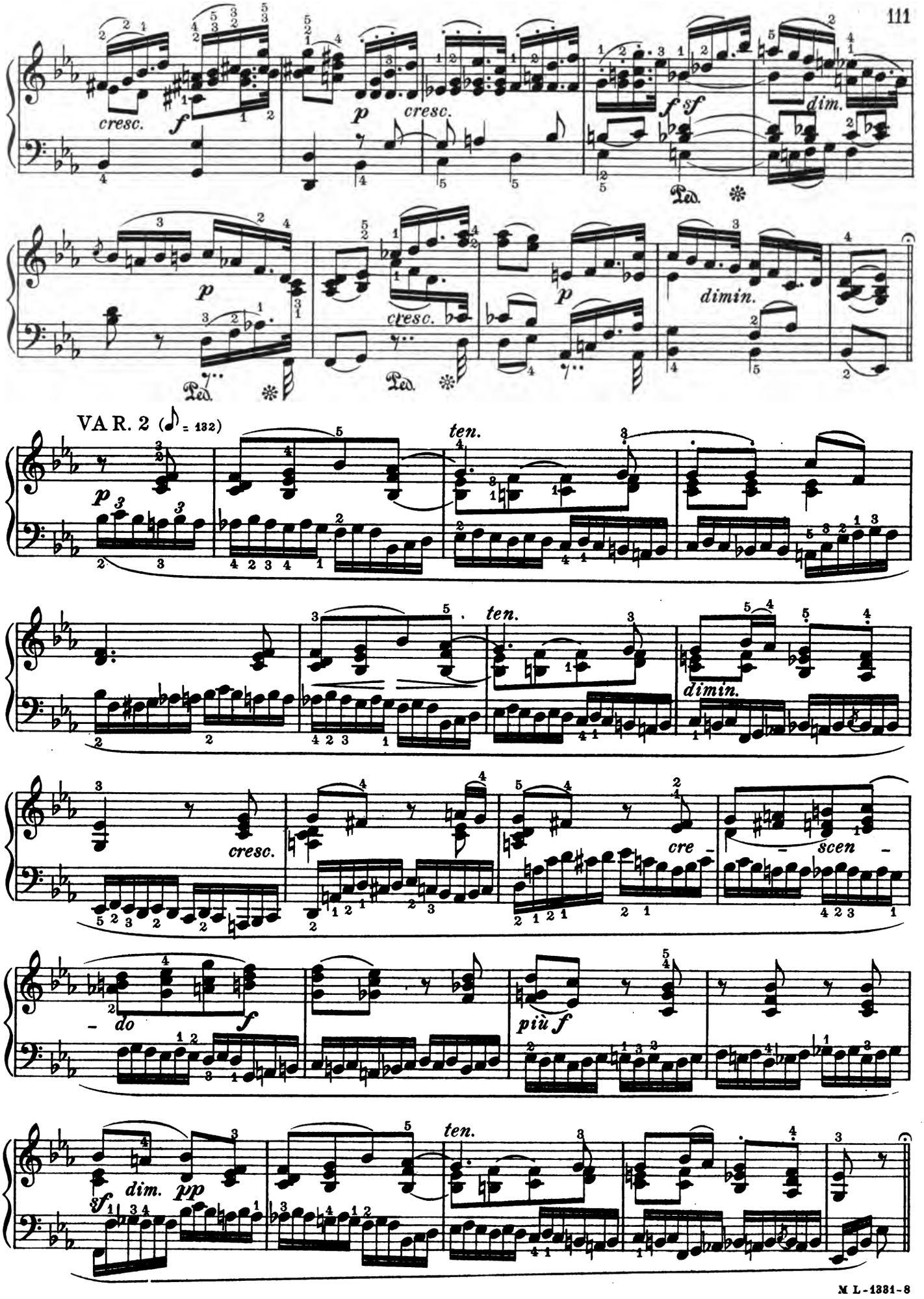
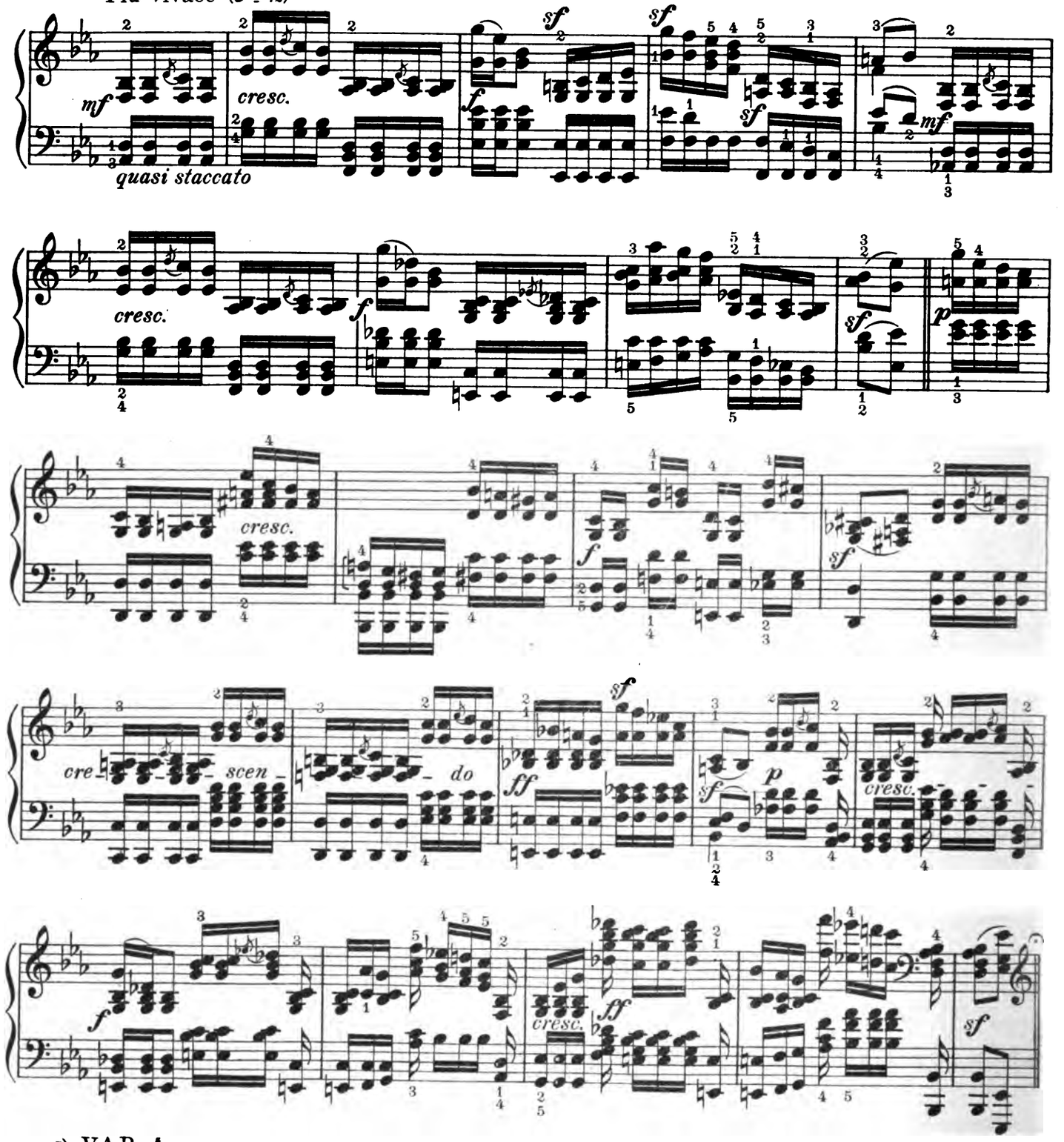

cresc.
f
p
cresc.
f sf
dim.
Ped.
p
cresc.
p
dimin.
Ped.
Ped.
VA R. 2 (♪ = 132)
p
ten.
ten.
dimin.
cresc.
cre - scen
do
f
più f
sf
dim.
pp
ten.

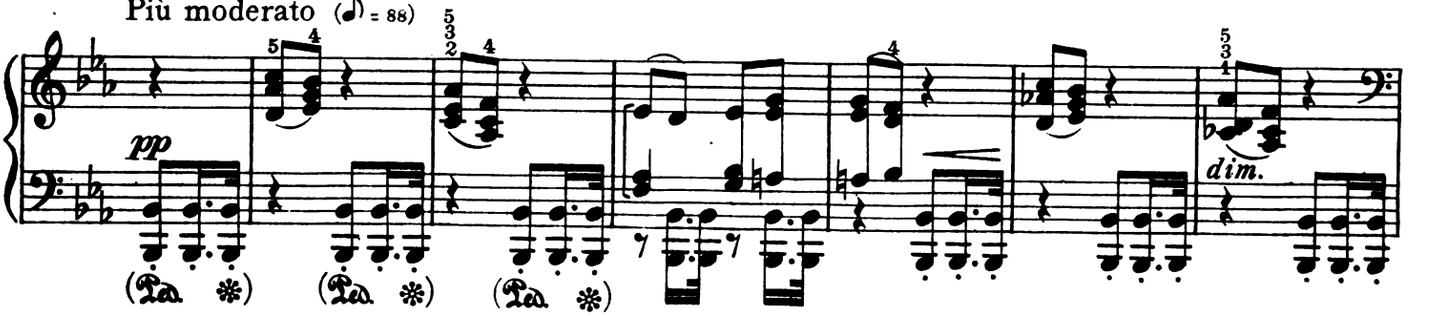
VAR. 3

Più vivace (♩ = 72)

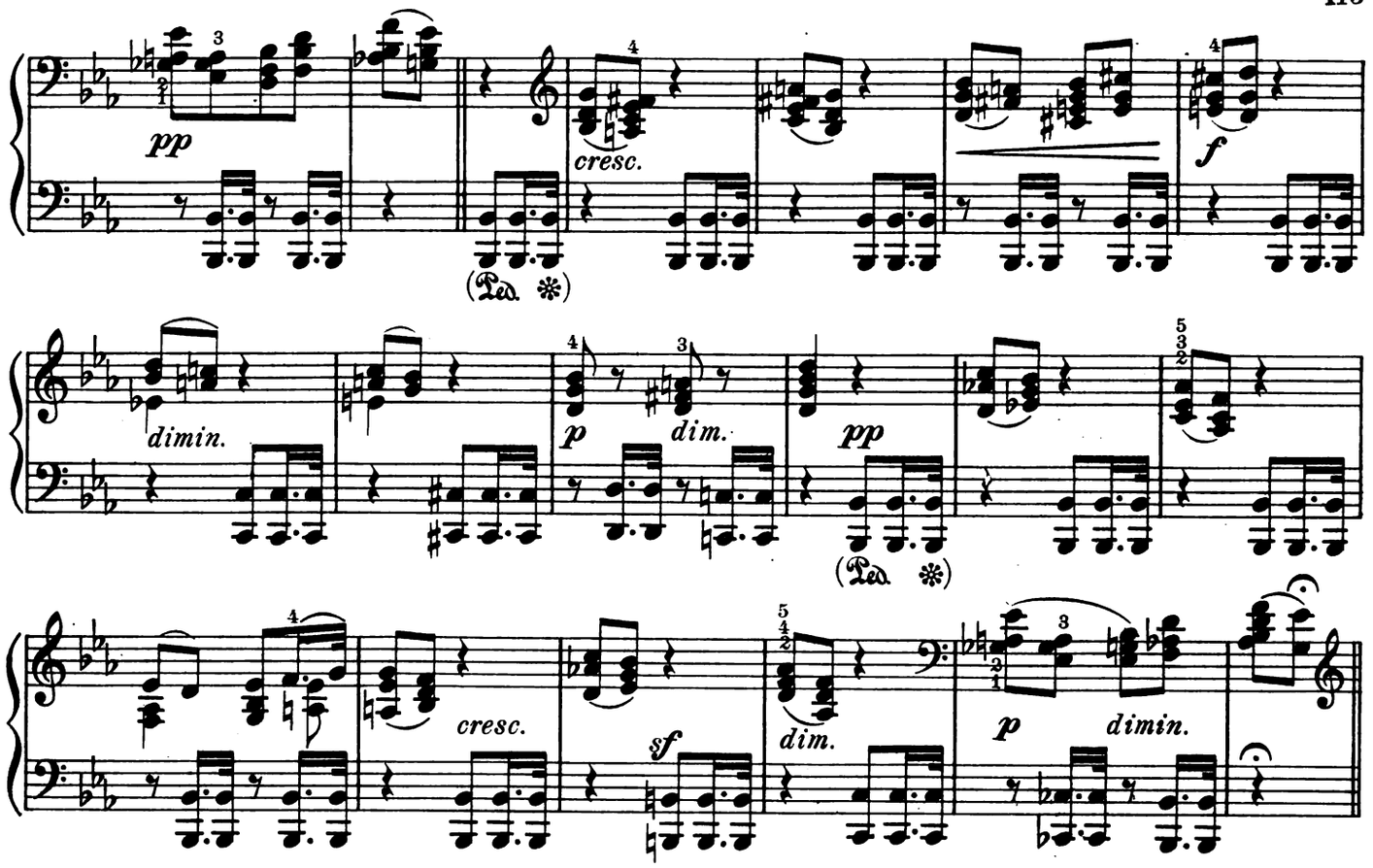


a) VAR. 4

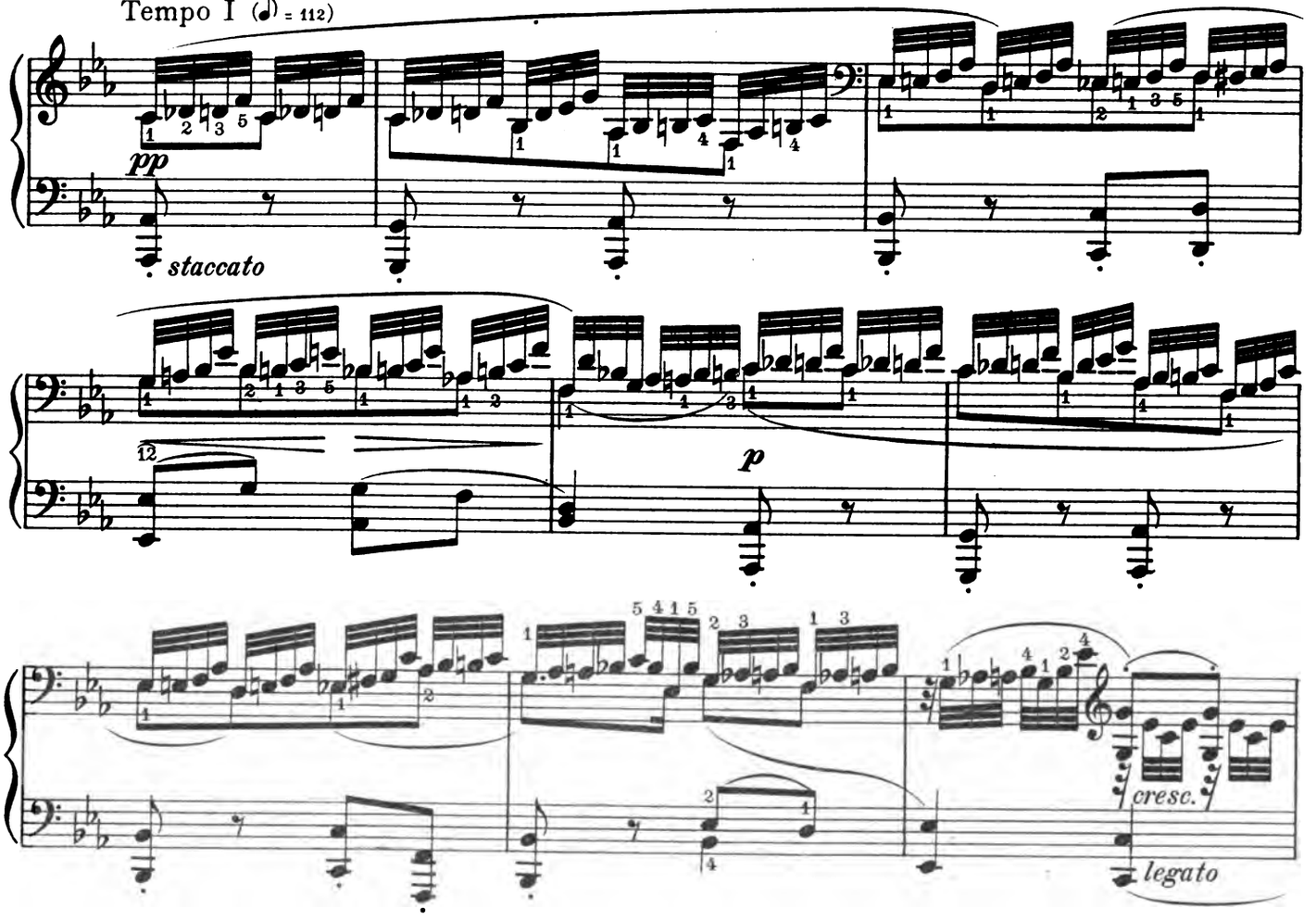
Più moderato (♩ = 88)

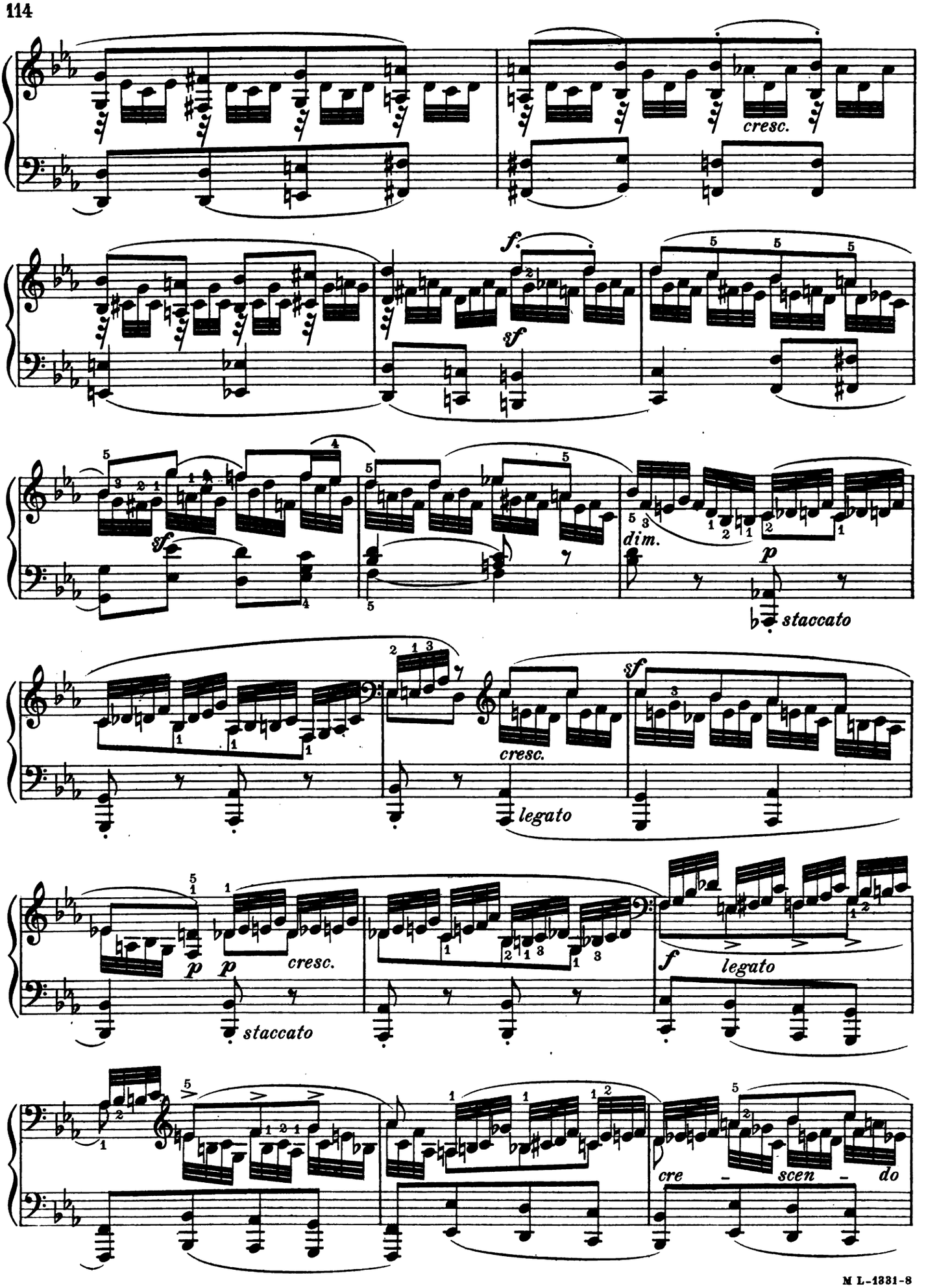


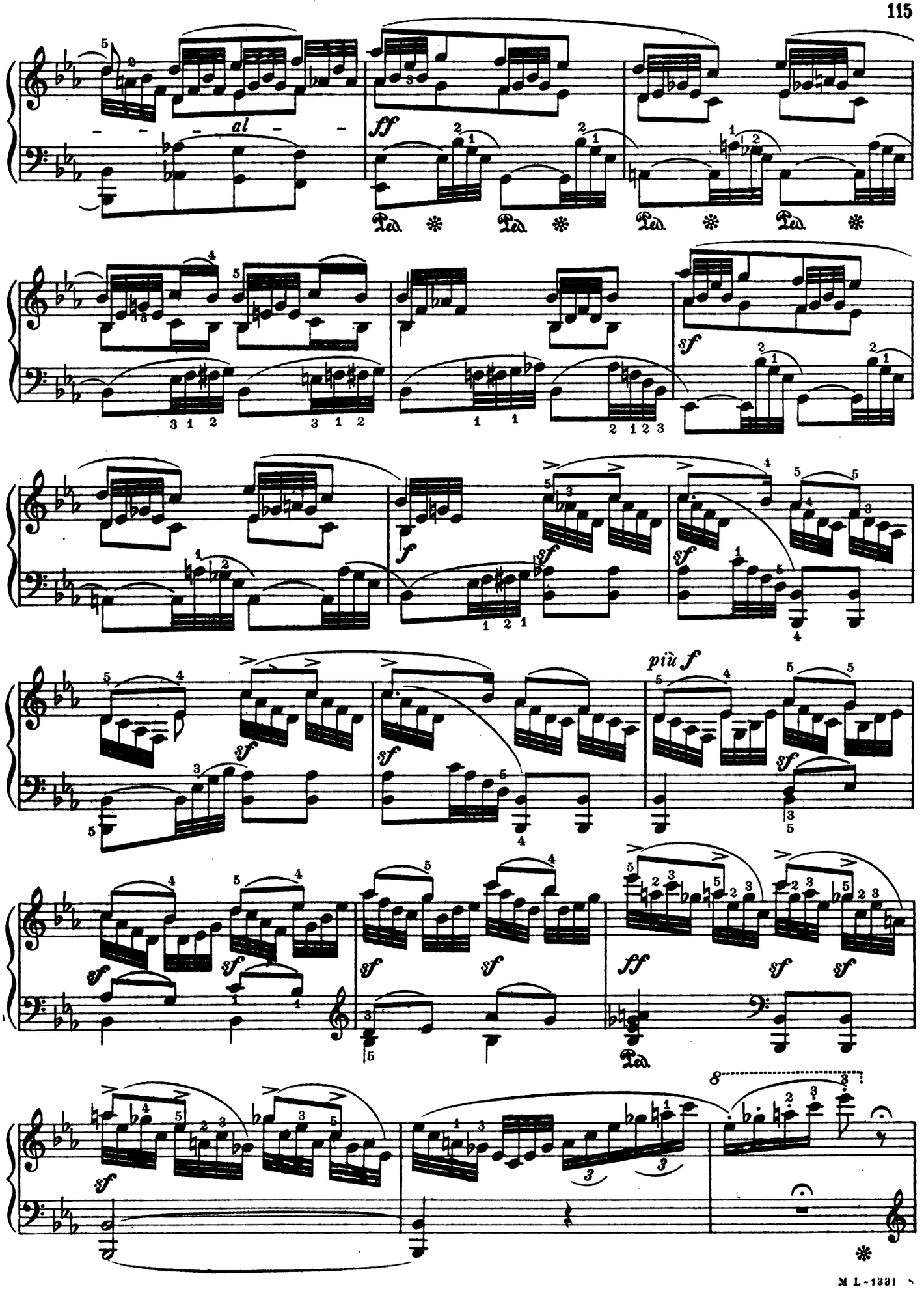
a) With great expression; the uppermost melody prominent.

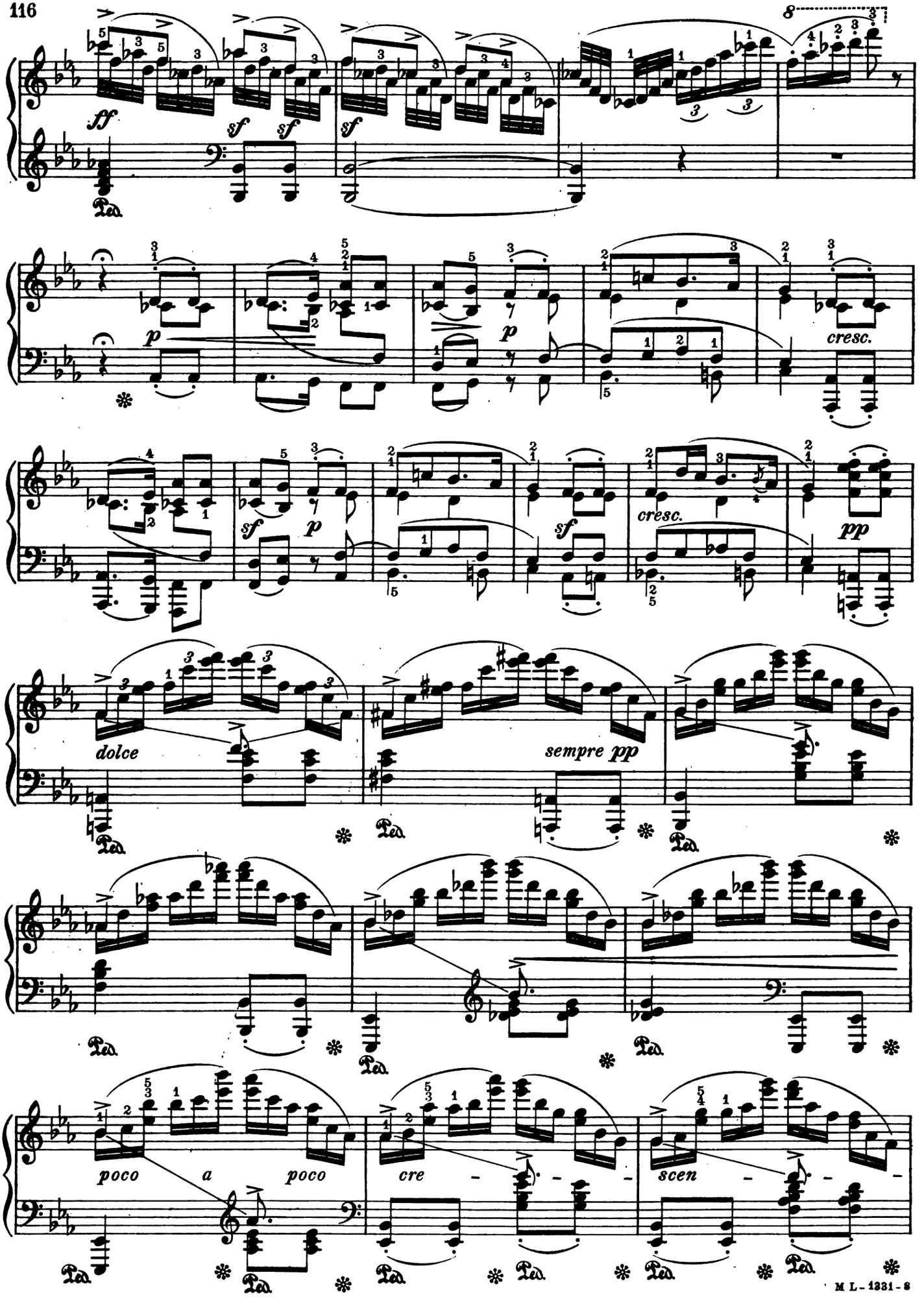


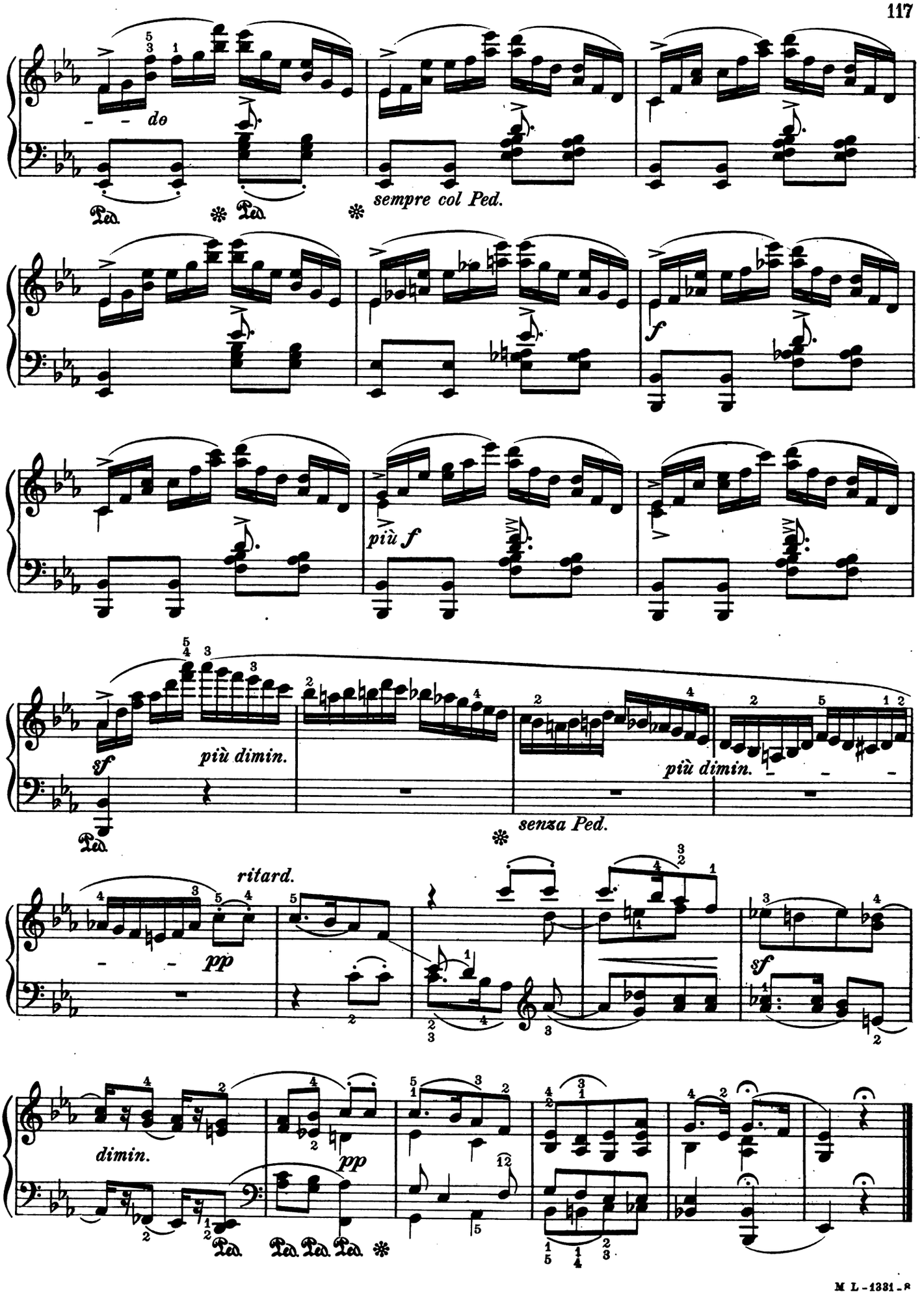
VAR. 5
Tempo I (♪ = 112)




cresc.
f.
sf
sf
dim.
p
staccato
sf
cresc.
legato
p
p
cresc.
staccato
f
legato
cre
scen
do


- - - al - -
ff
Ped. * Ped. * Ped. * Ped. *
sf
f
più f
ff
8


8
ff
sf
sf
sf
p
p
cresc.
sf
p
sf
cresc.
pp
dolce
sempre pp
poco a poco
cre
scen
Ped.


do
Ped.
sempre col Ped.
f
più f
sf
più dimin.
più dimin.
senza Ped.
ritard.
pp
sf
dimin.
pp
Ped.

PRELUDE, in B♭ Major

No. 1 from "Three Preludes and Three Studies"

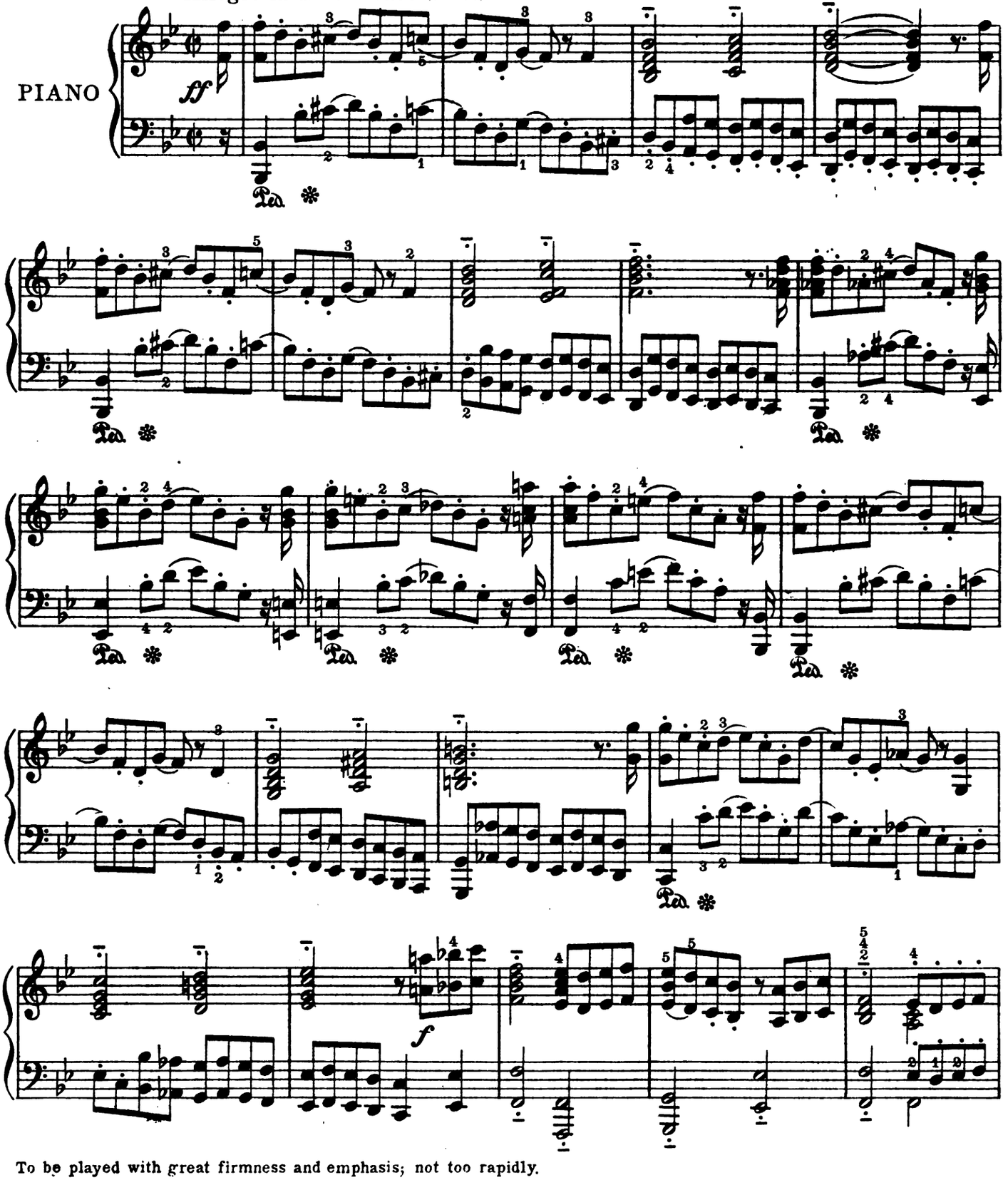
(Composed in 1836: published in February, 1868)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 104, No 1

Allegro molto e vivace (♩ = 96)

PIANO



To be played with great firmness and emphasis; not too rapidly.

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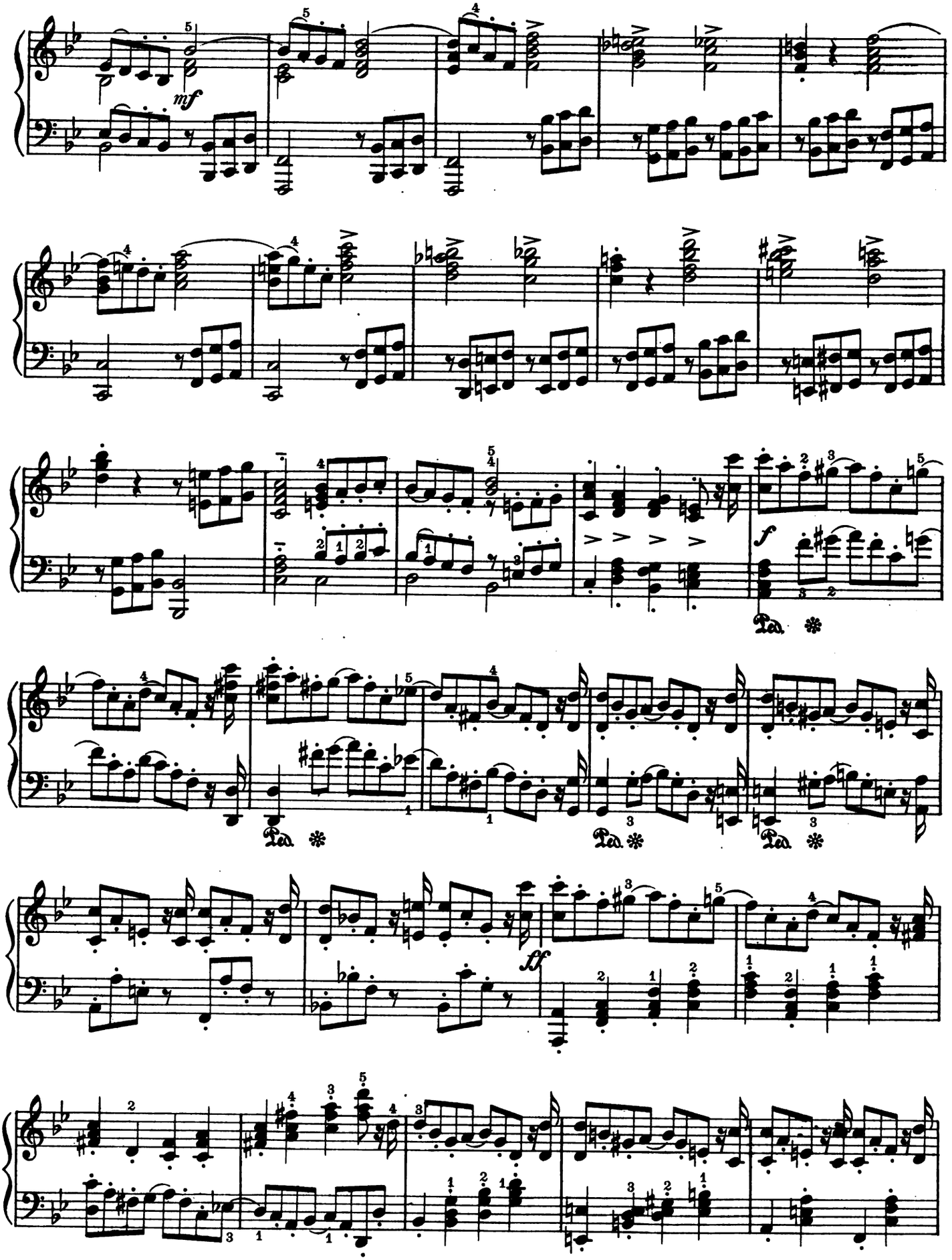
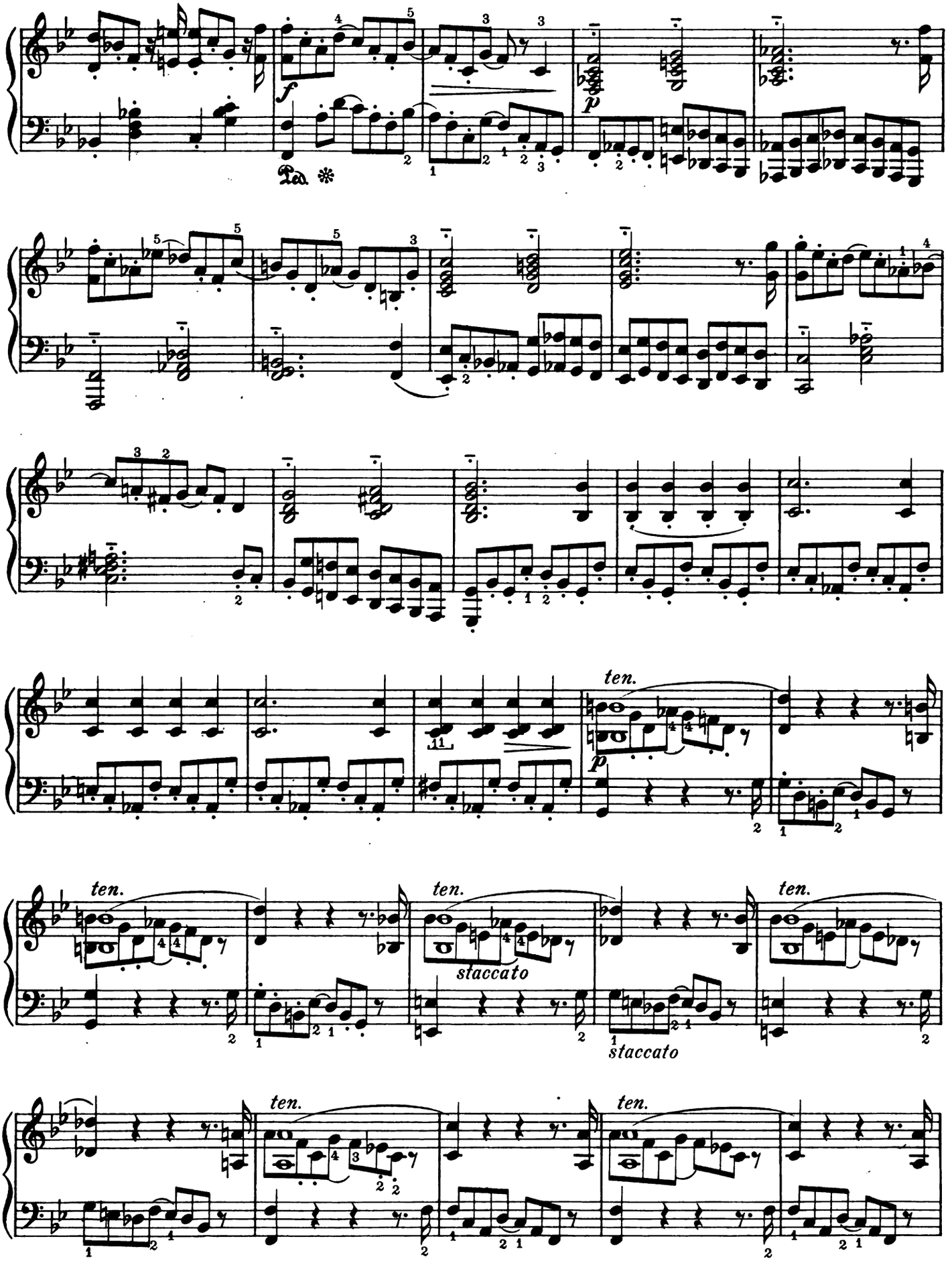
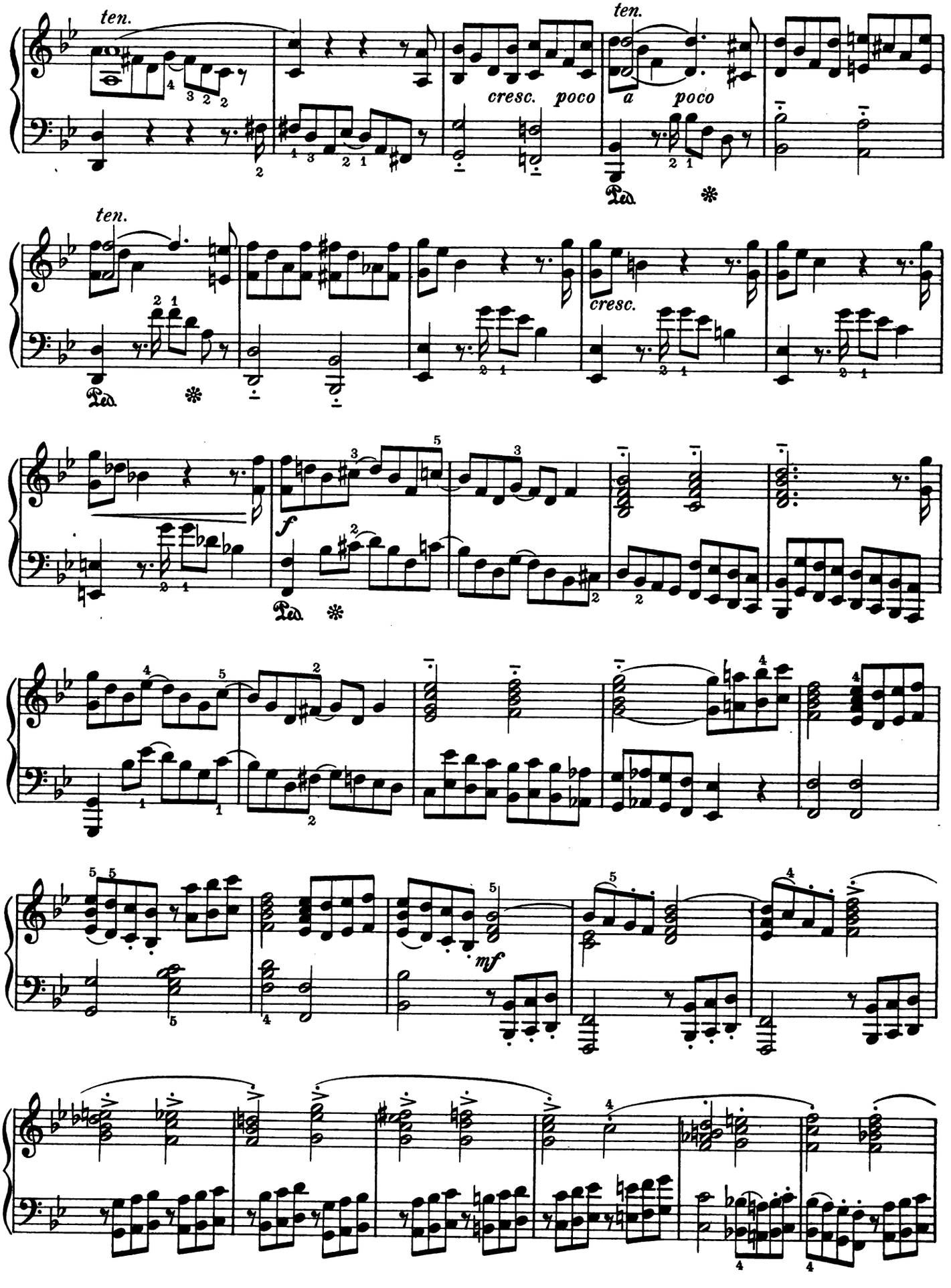
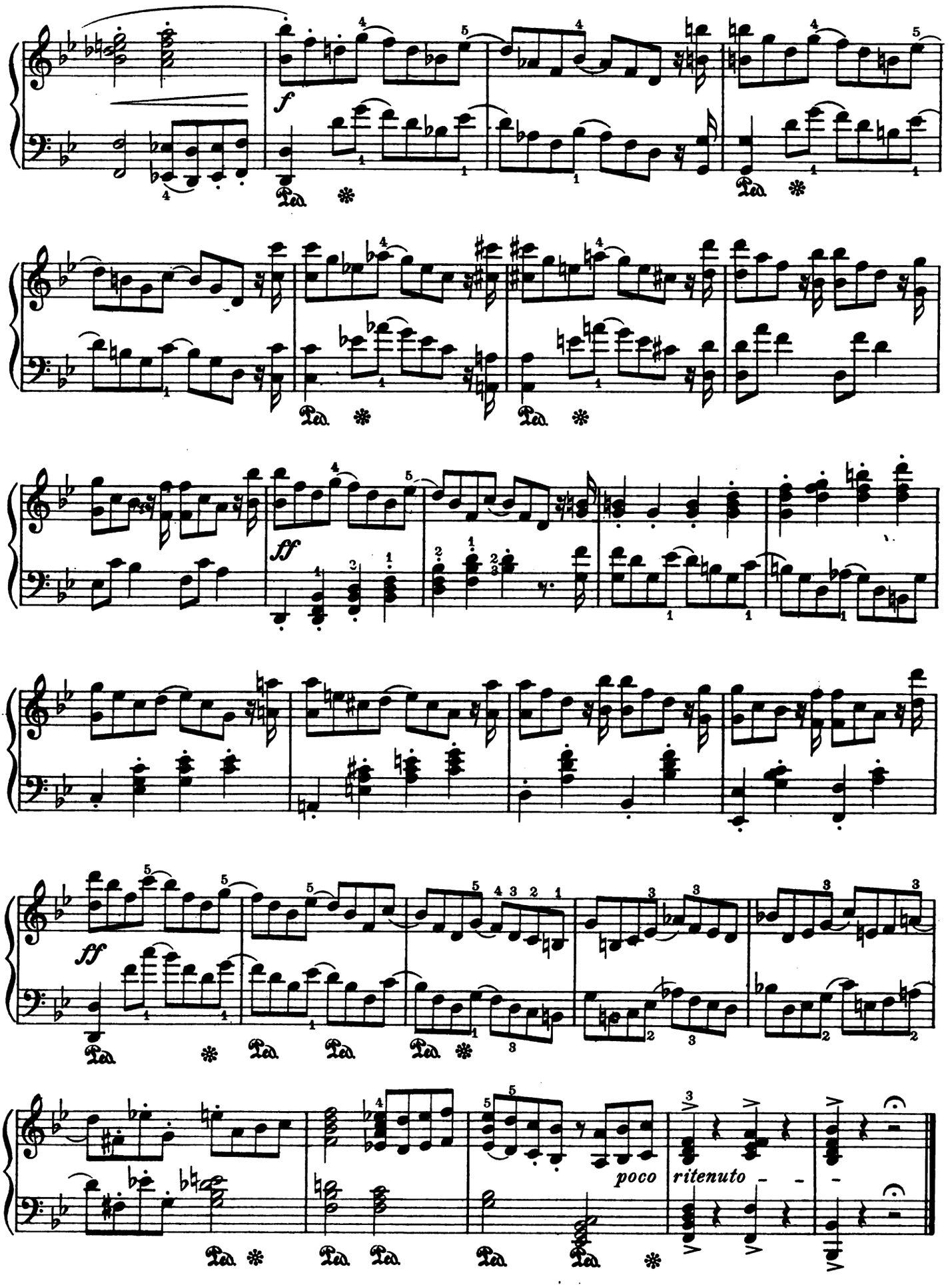

mf
f
ff
Ped.
Ped.
Ped.
Ped.


f
Ped. *
p
ten.
p
ten.
ten.
staccato
staccato
ten.
ten.
ten.


ten.
cresc. poco
ten.
a poco
Ped.
ten.
cresc.
Ped.
f
Ped.
mf


f
Ped.
ff
poco ritenuto

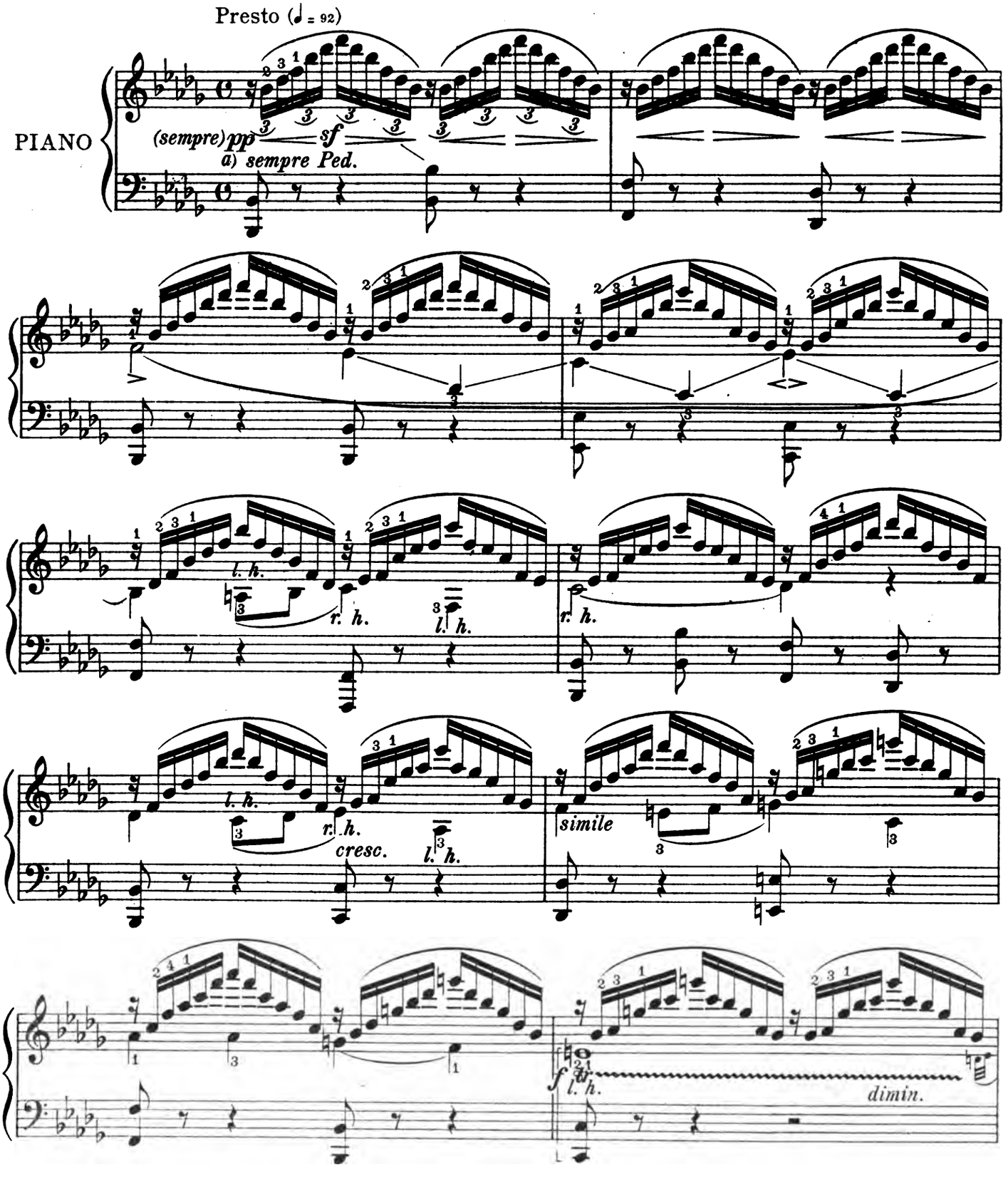
STUDY, in B♭ Minor

№ 4 FROM "THREE PRELUDES AND THREE STUDIES"

(Composed in 1836: published in February, 1868)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 104, № 4



a) "Sempre Pedale" means, of course, constant use of the pedal — but not uninterrupted. The pedal must be changed at each change of chord; and, in general, discretion must be exercised

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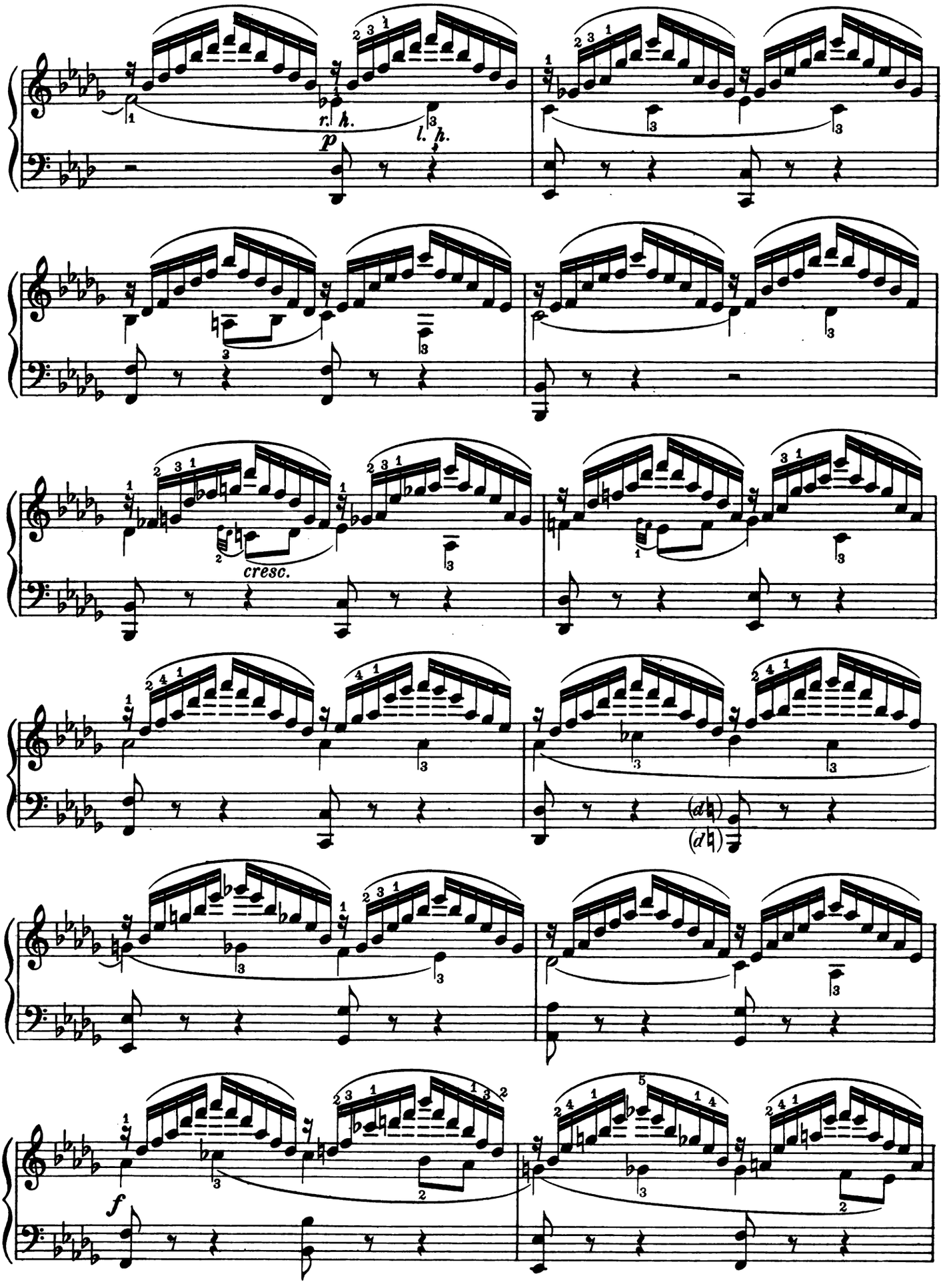
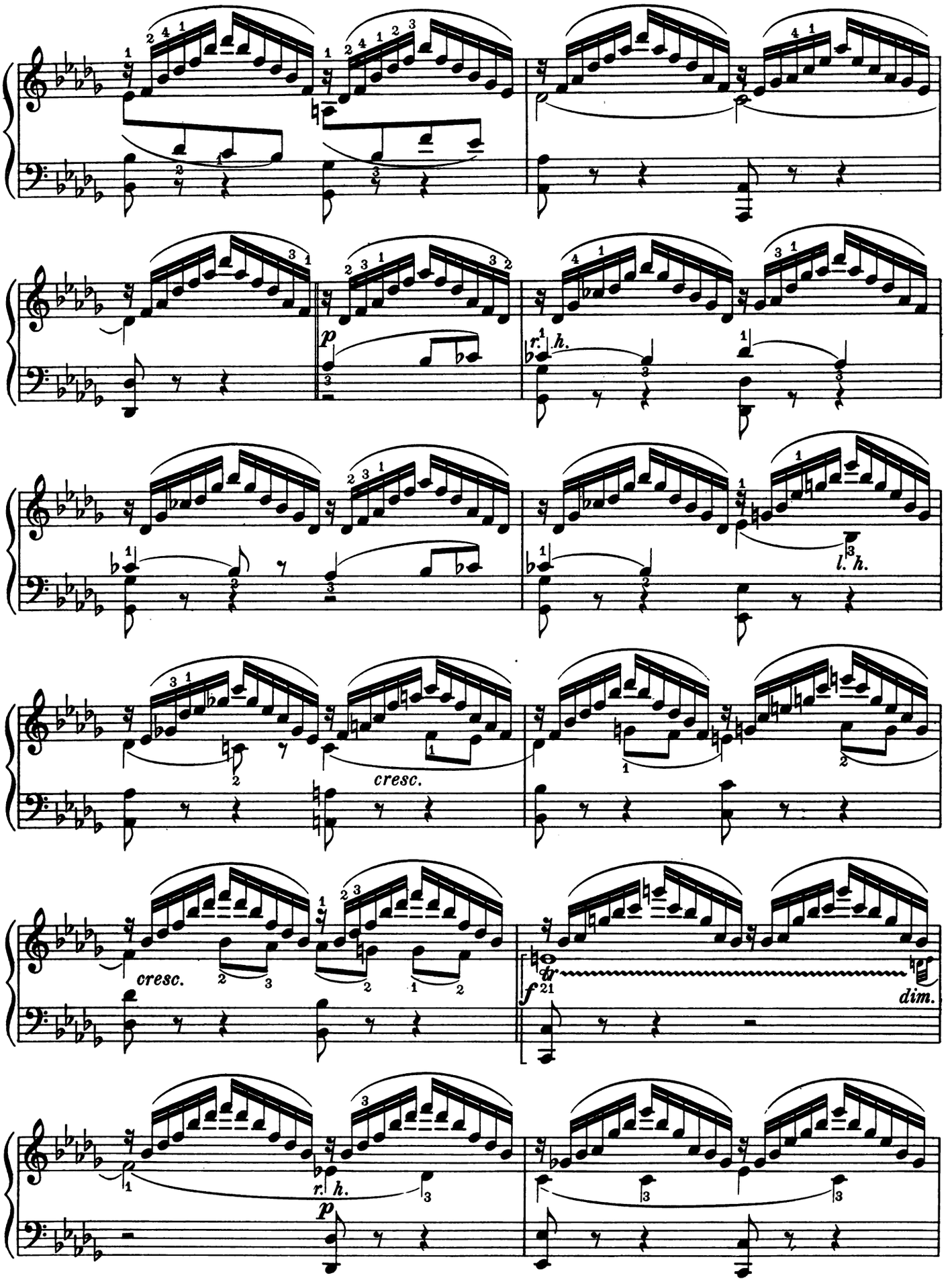
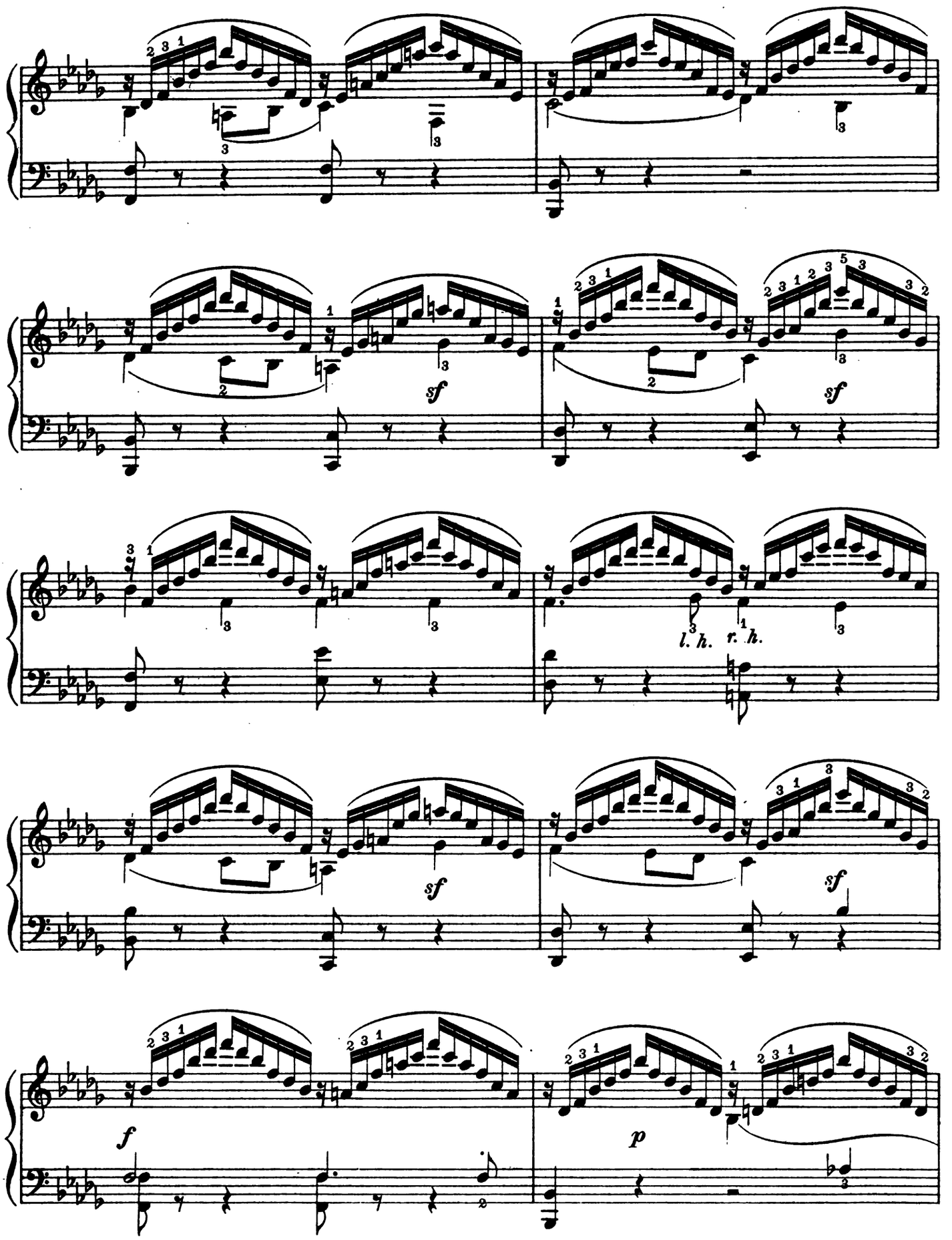
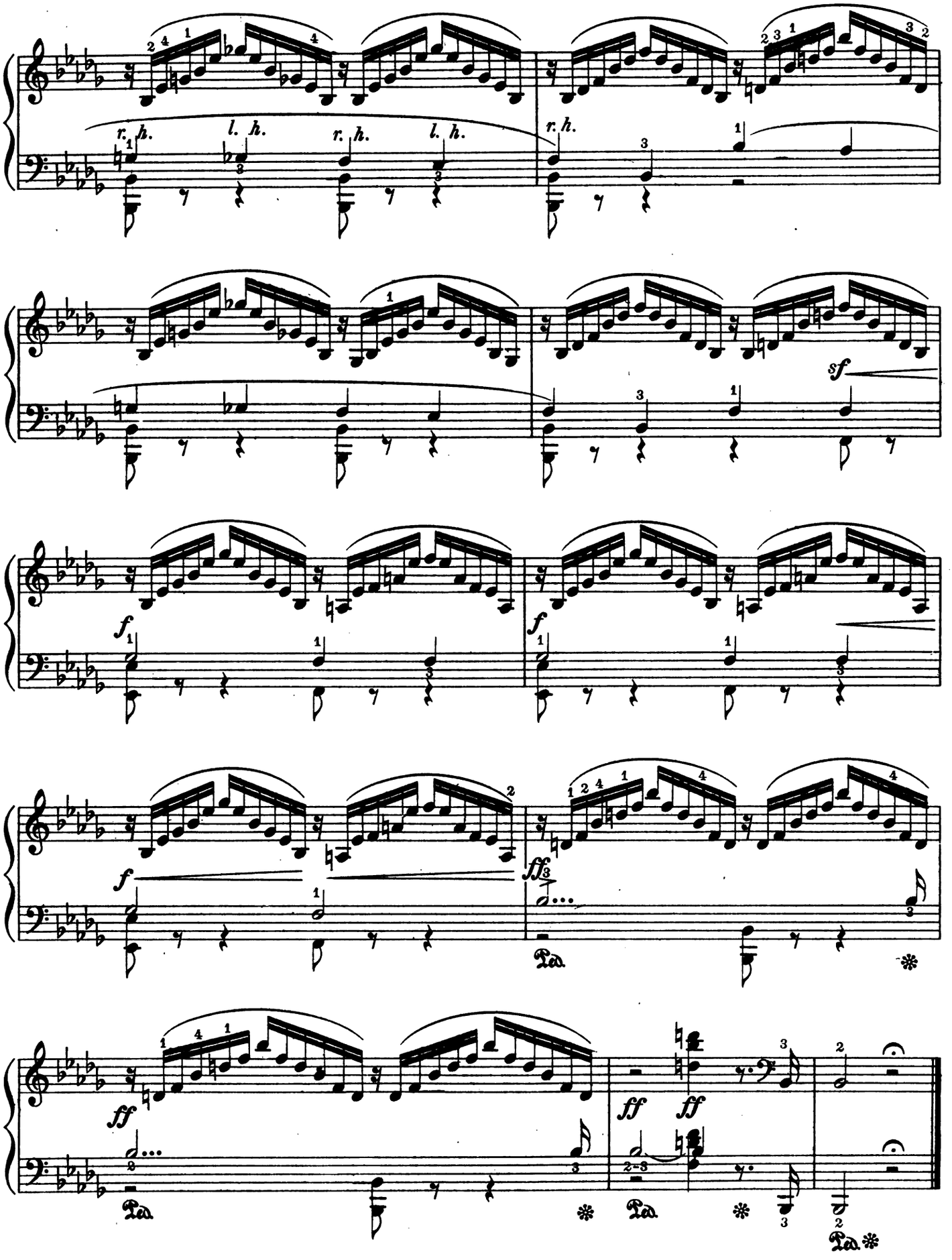

r. h.
l. h.
p
cresc.
f


p
r. h.
l. h.
cresc.
cresc.
f
dim.
r. h.
p


sf
sf
l. h.
r. h.
sf
sf
f
p


r. h.
l. h.
r. h.
l. h.
r. h.
sf
f
f
f
ff
ff
ff
ff

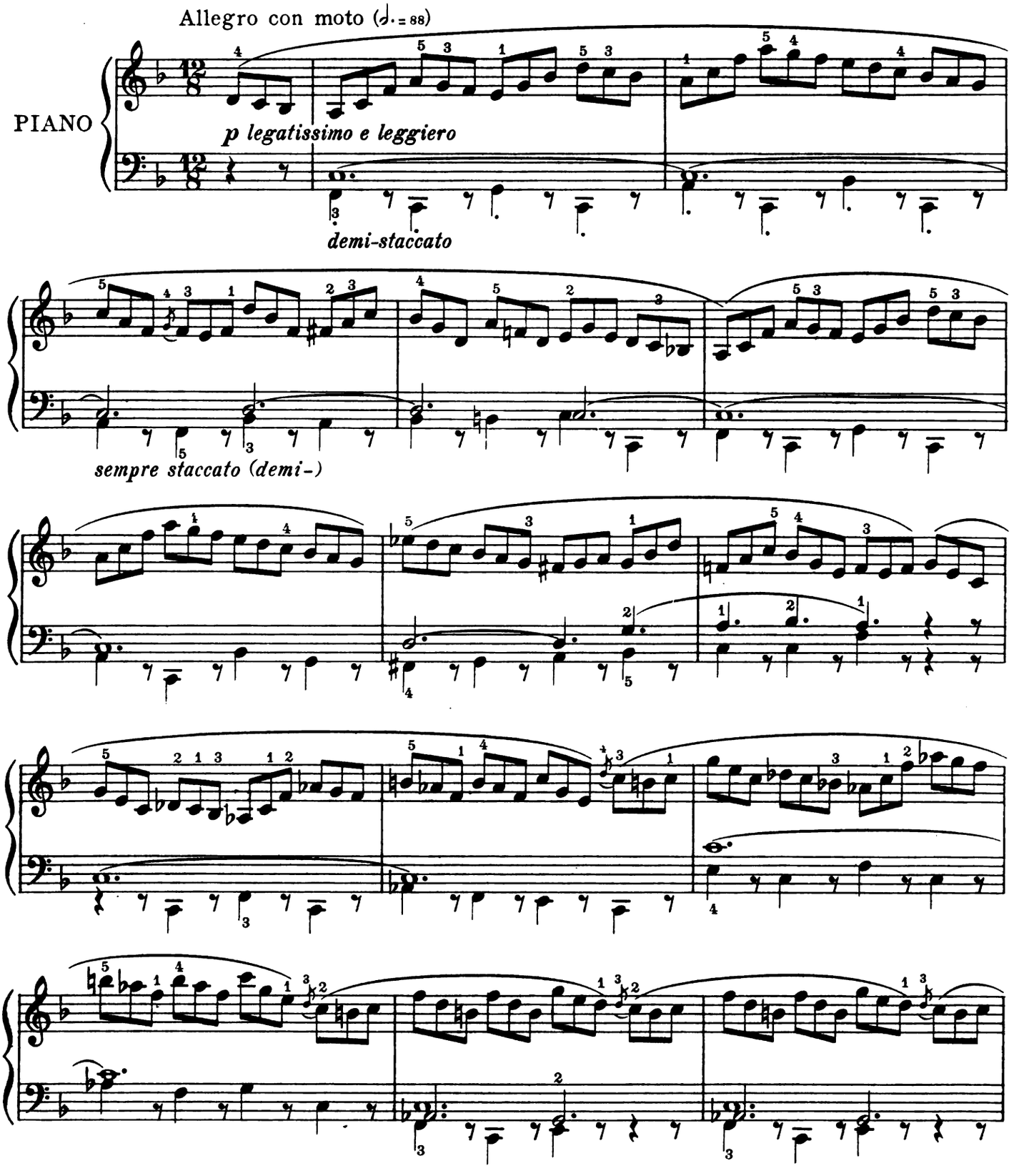
STUDY, in F Major

Nº 5 FROM "THREE PRELUDES AND THREE STUDIES"

(Composed in 1834: published in February, 1868)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 104, Nº 5



This Study should be played with a light, loose touch, very evenly, and very rapidly. Very little pedal may be used, and that with caution. The bassnotes written as staccato quarter-notes should not be made too short, and not too light.

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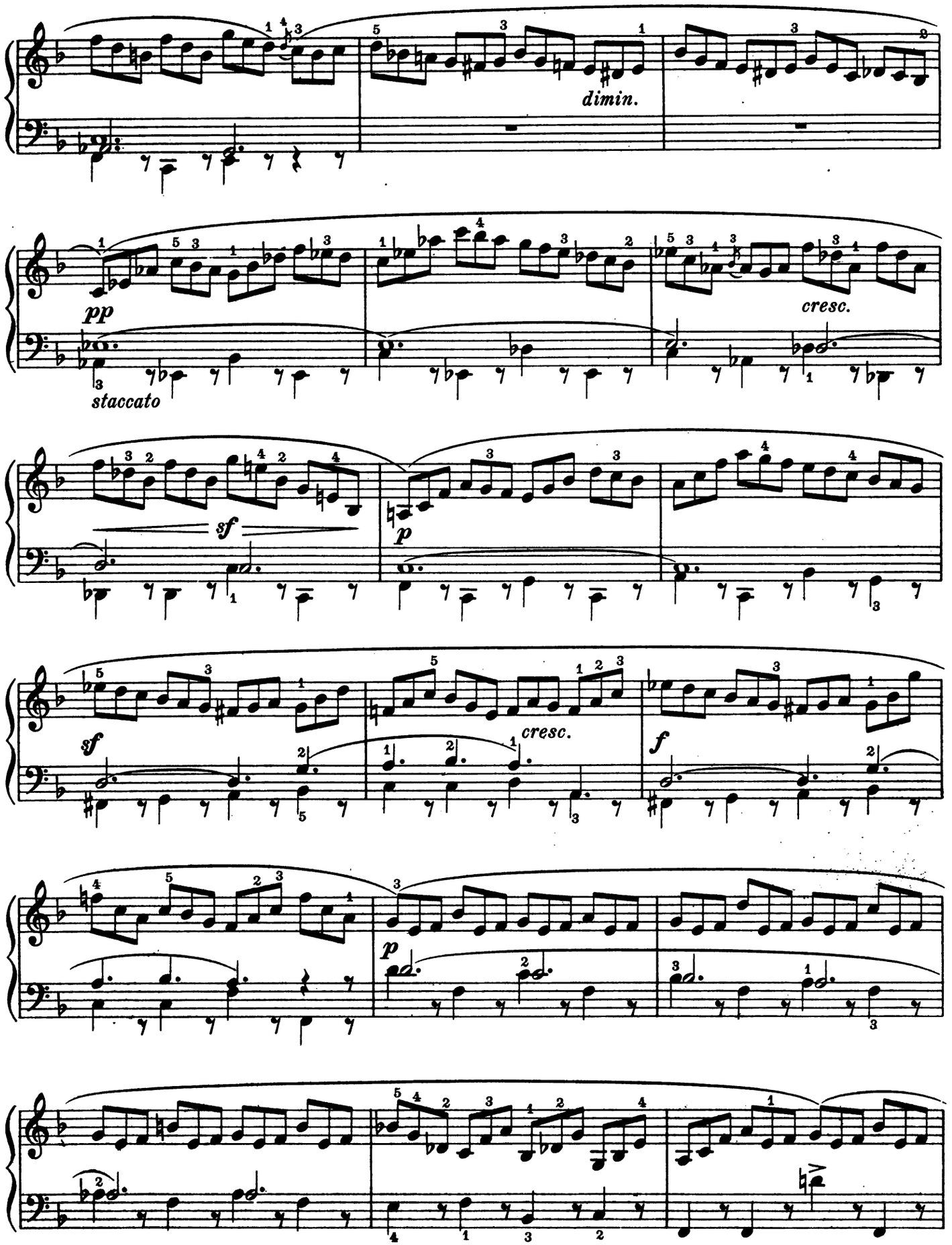
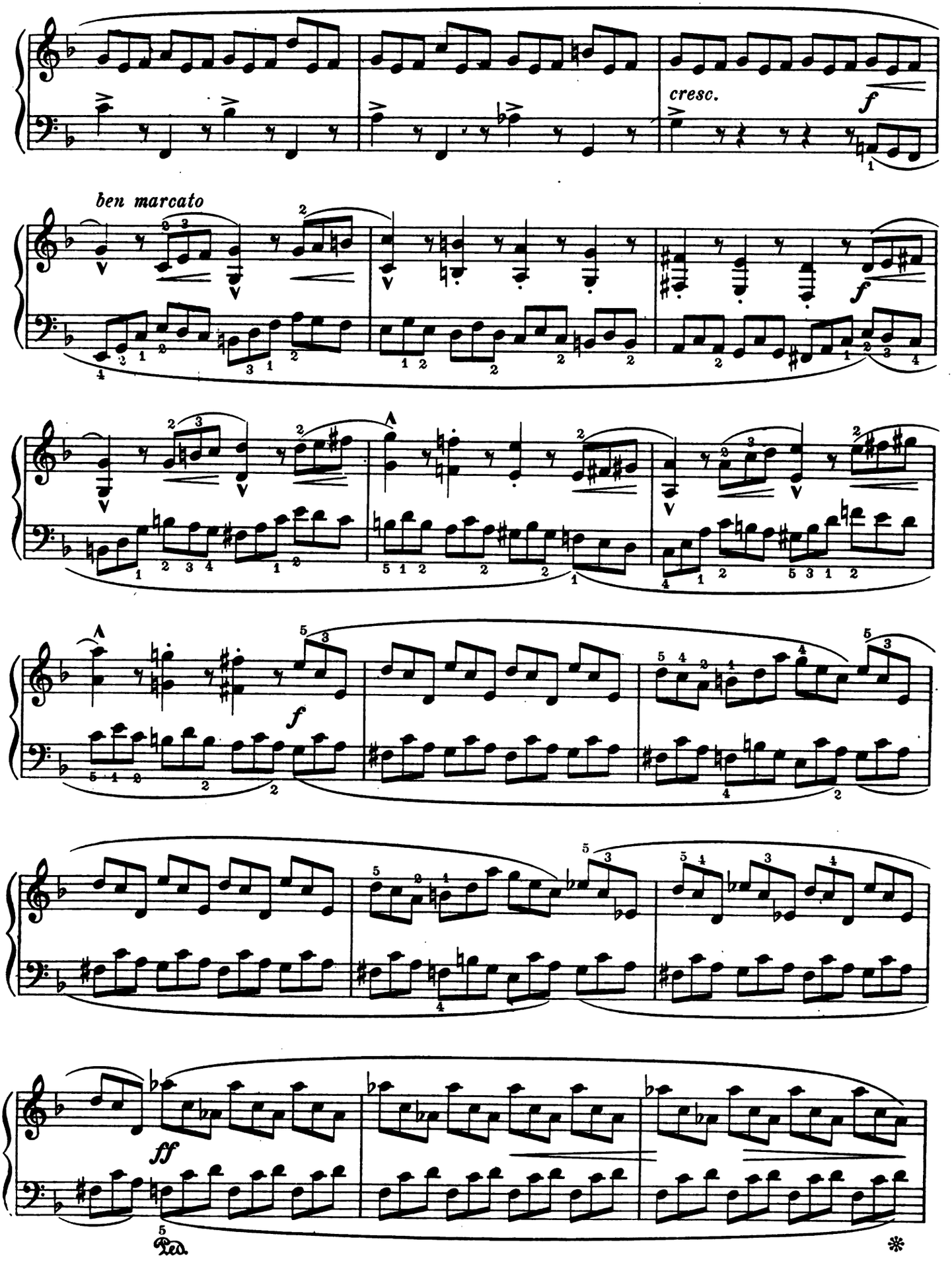
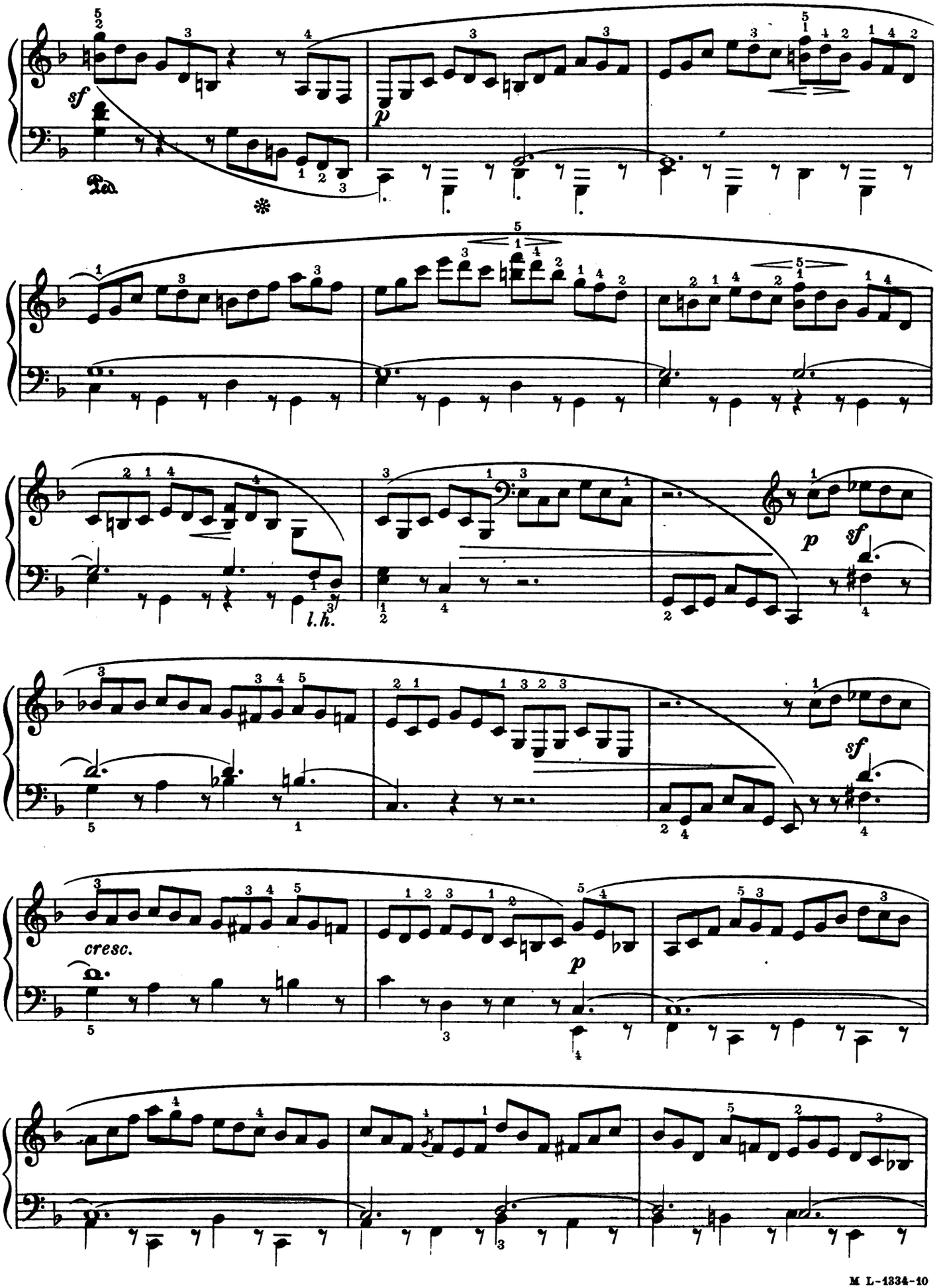
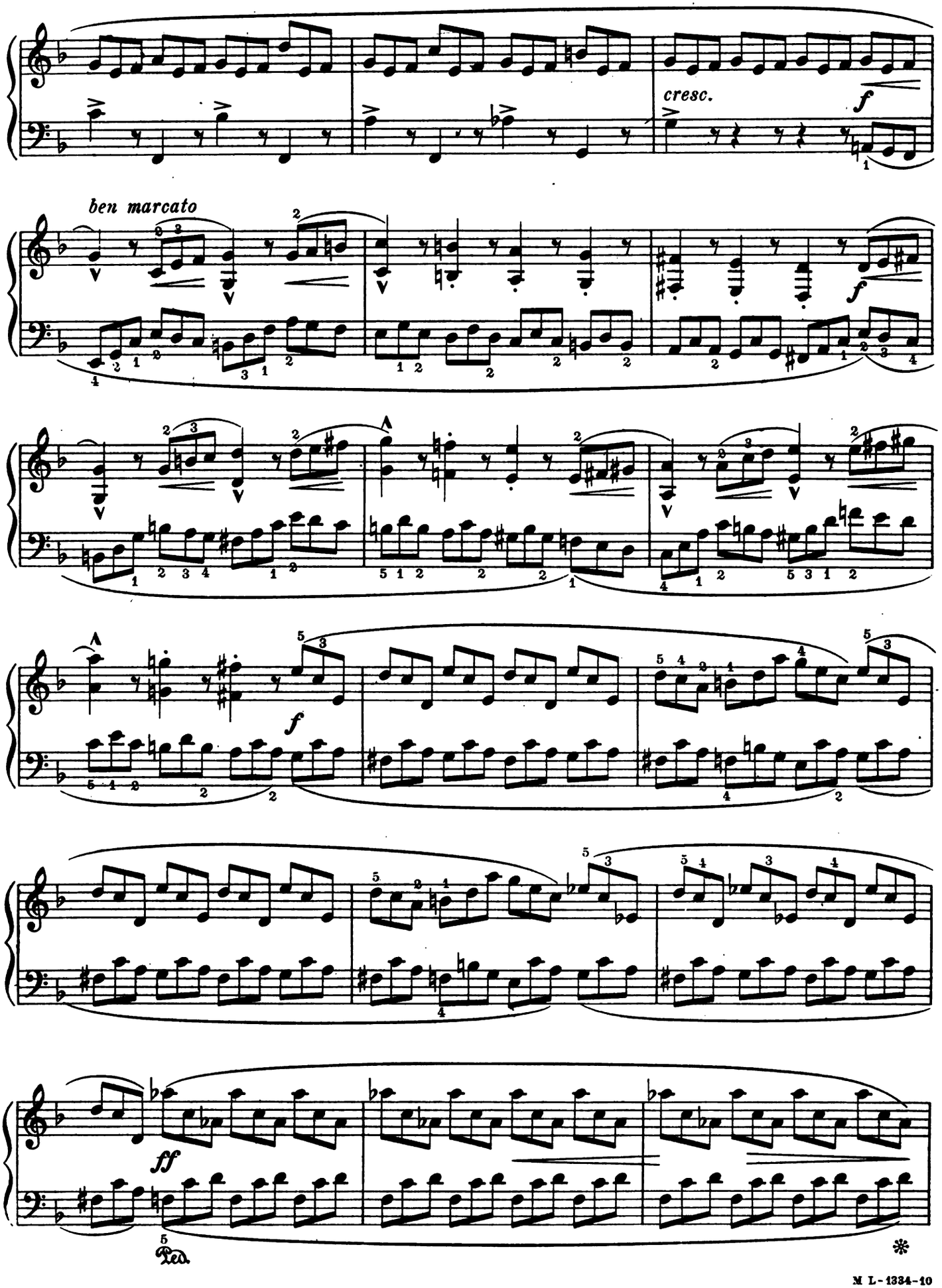
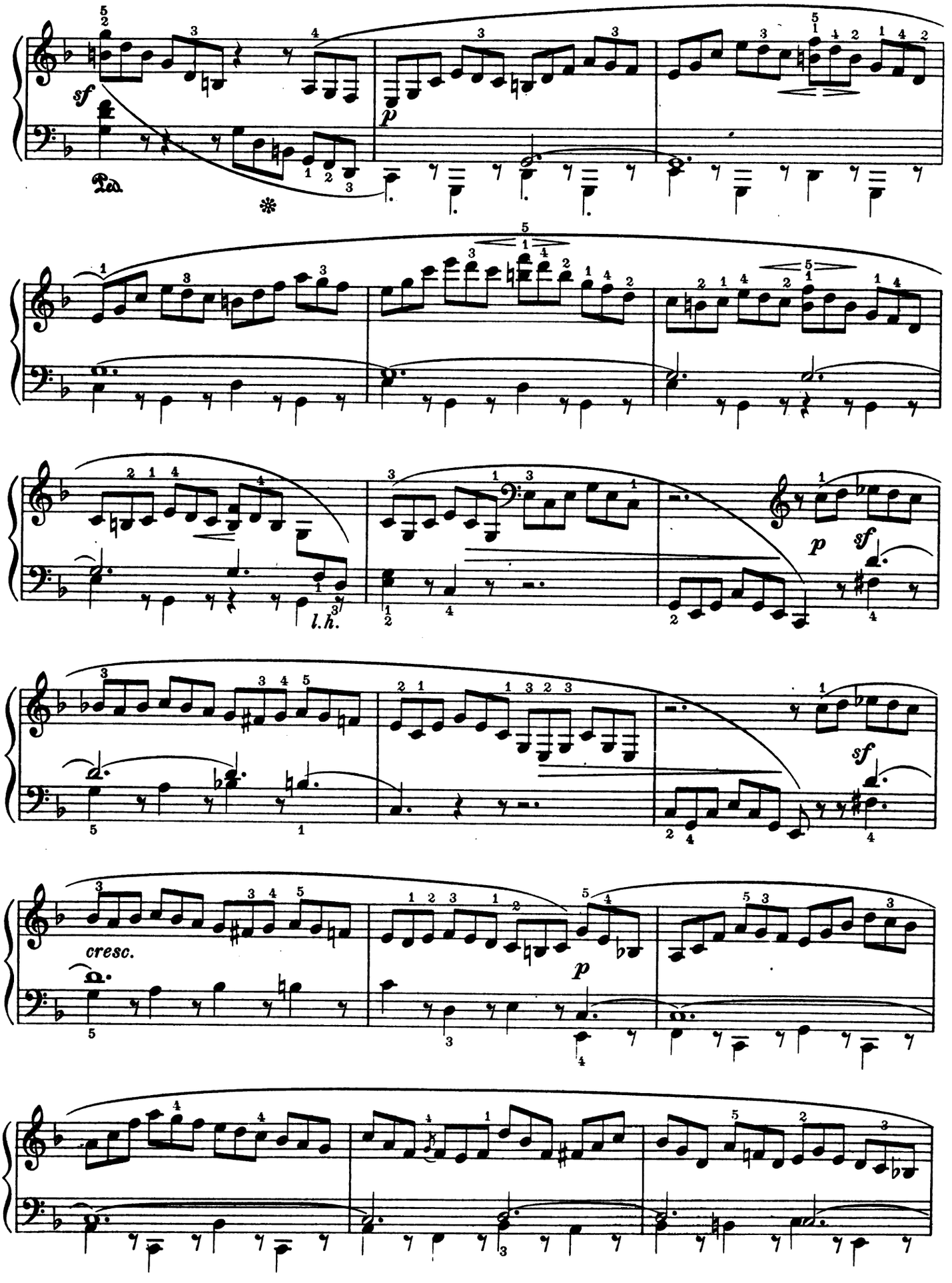
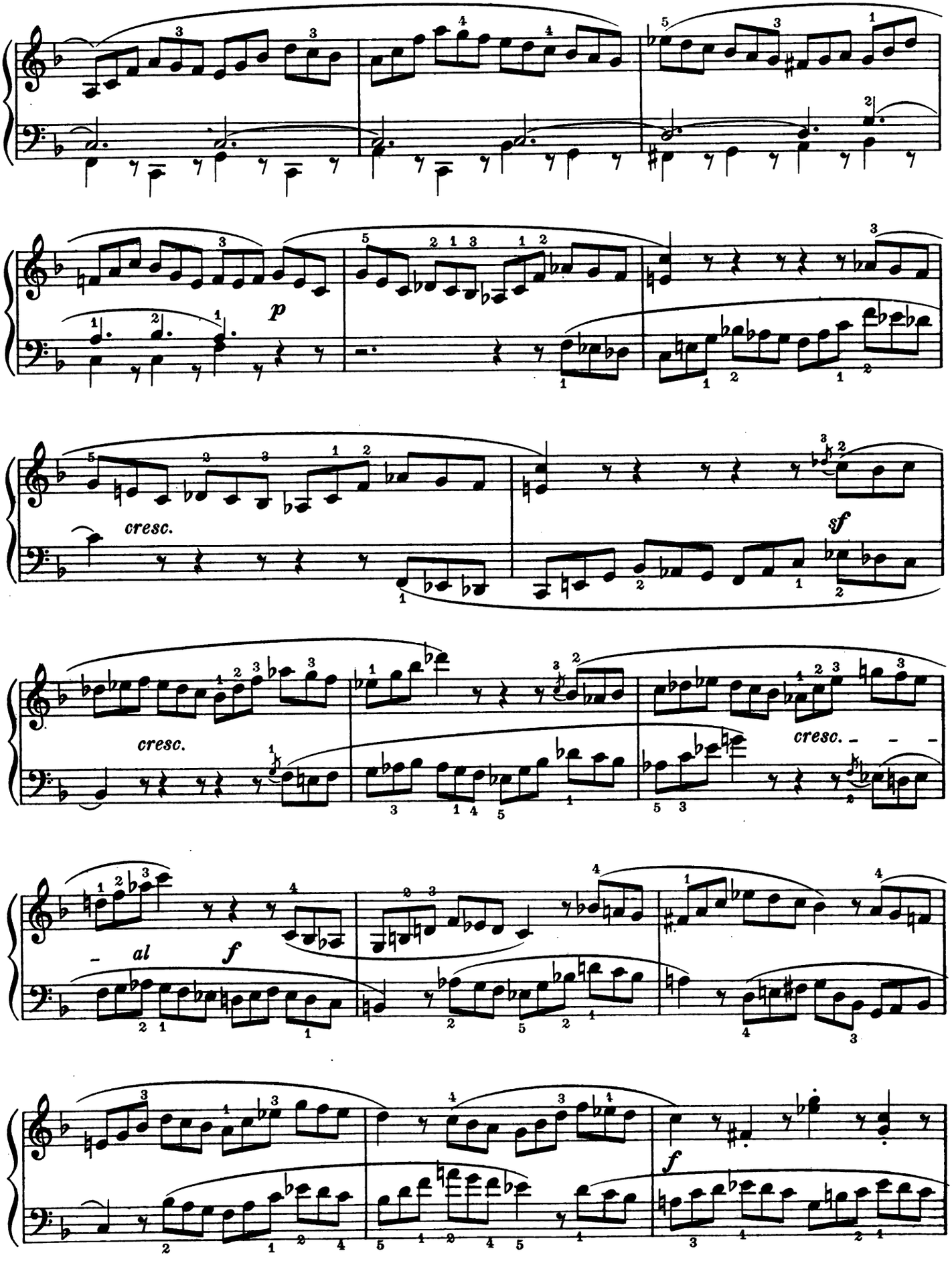

dimin.
pp
staccato
cresc.
sf
p
sf
cresc.
f
p

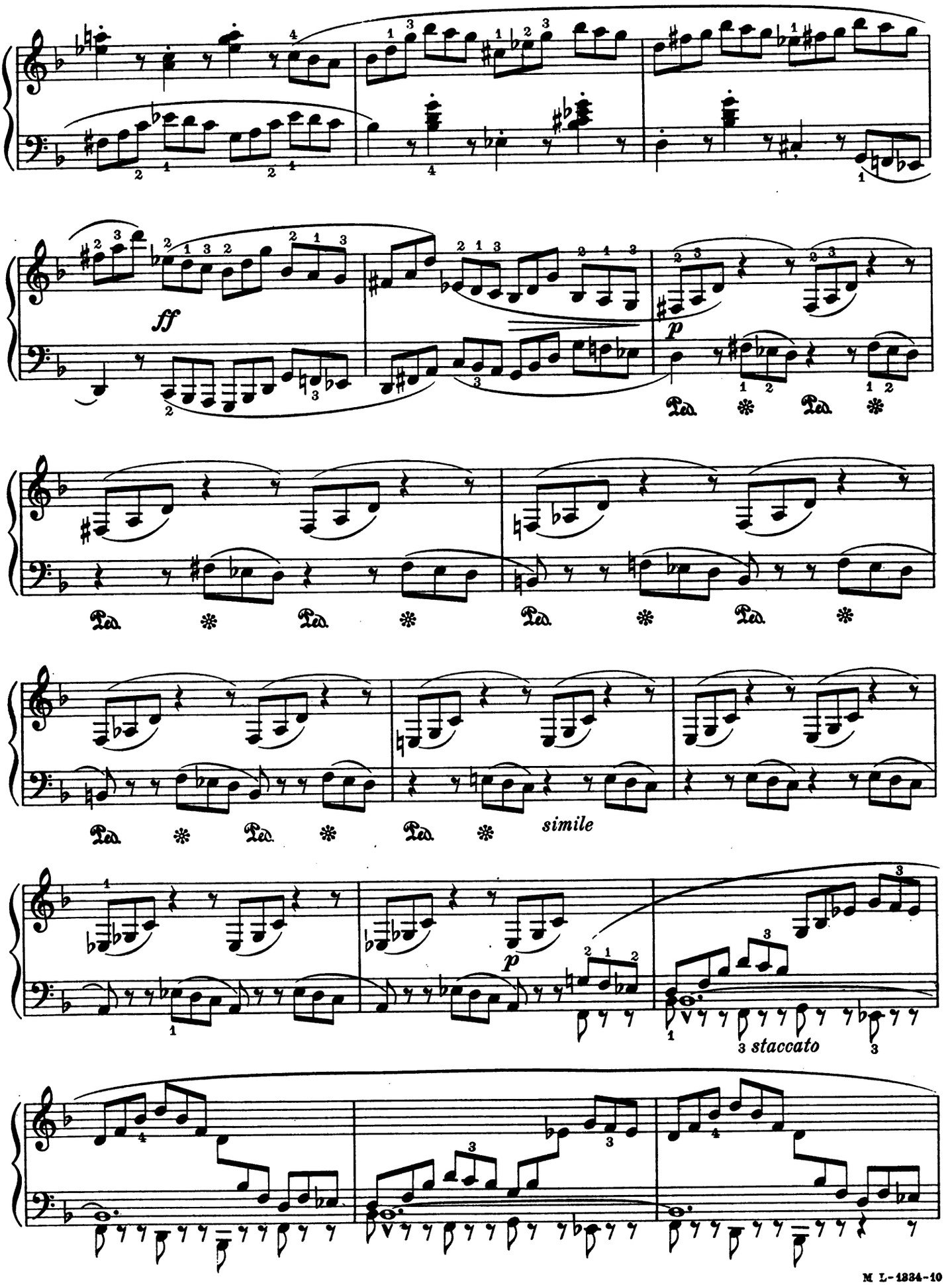

cresc.
f
ben marcato
f
f
ff
Ped.
*

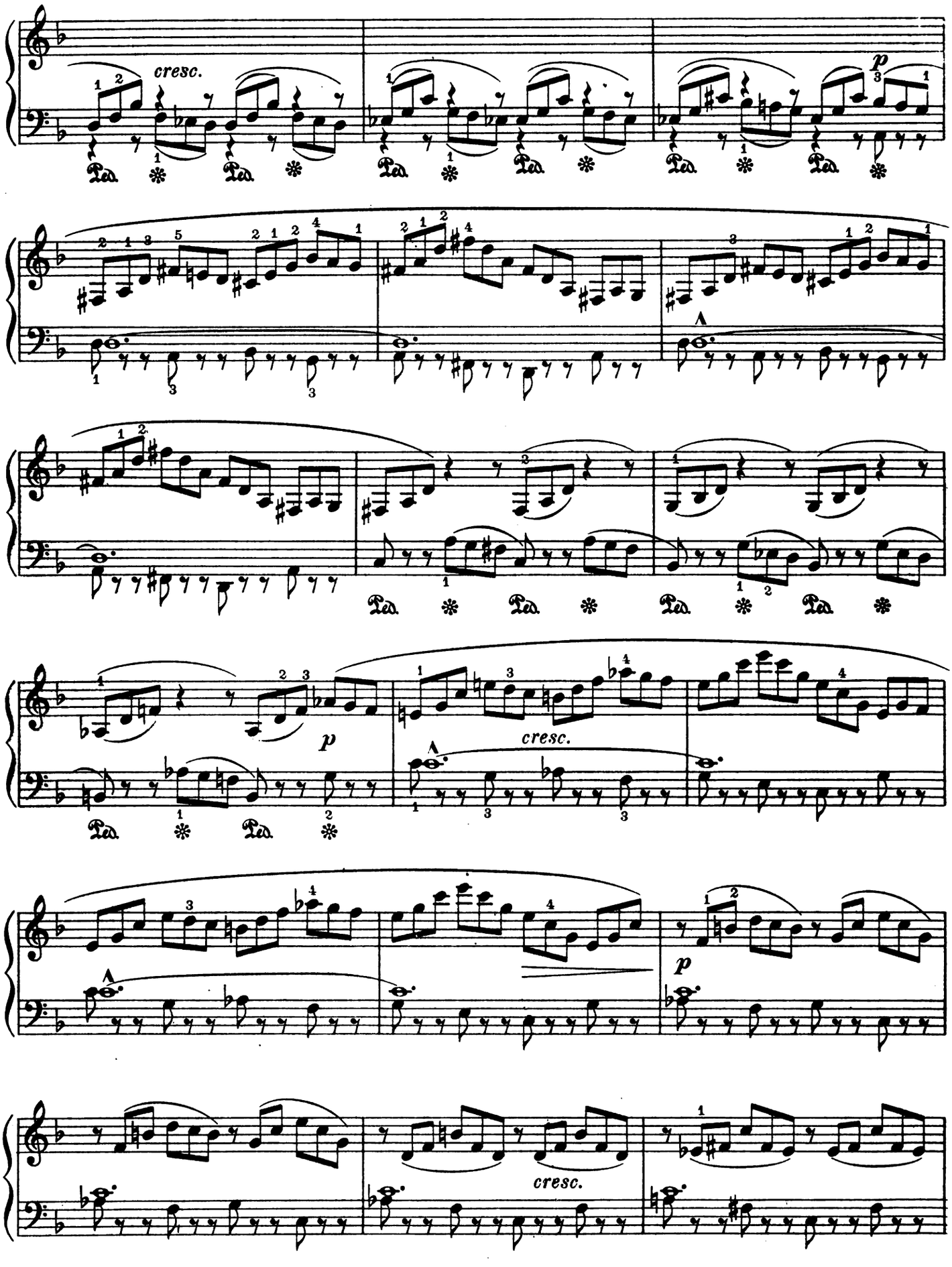

sf
p
Ped.
*
l.h.
p
sf
sf
cresc.
p

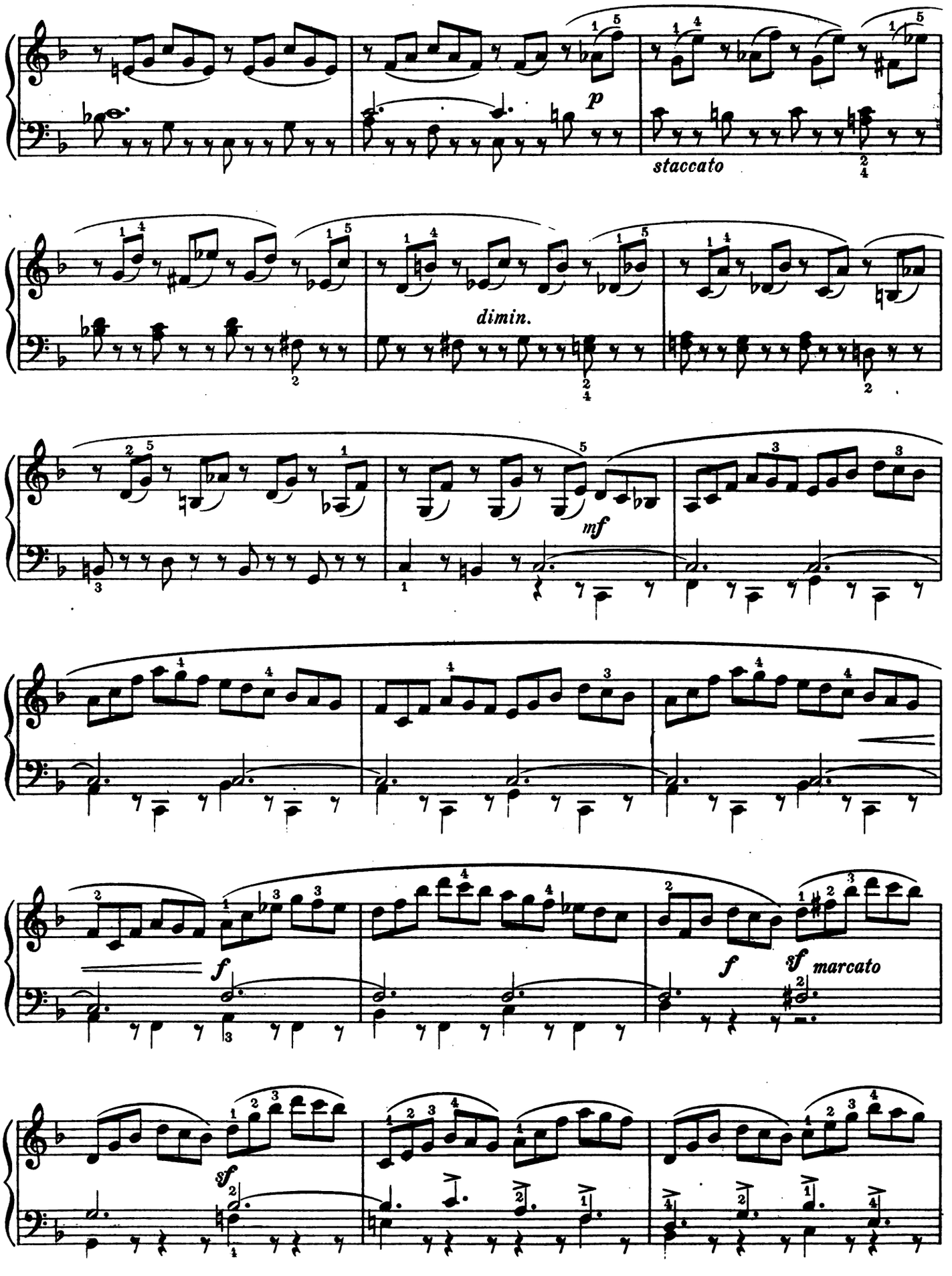

cresc.
f
ben marcato
f
f
ff
Ped.
*

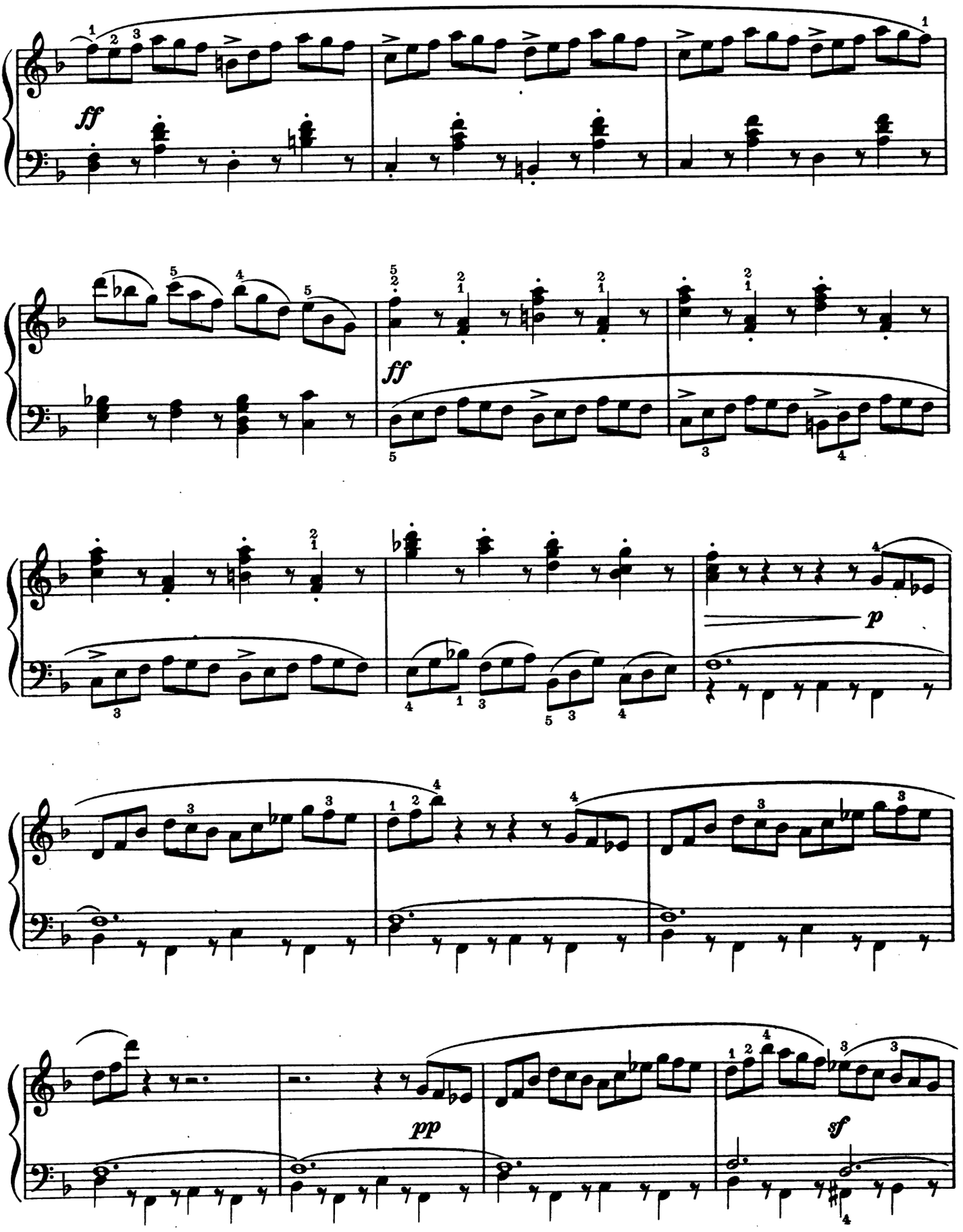

sf
p
Ped.
l.h.
p
sf
sf
cresc.
p

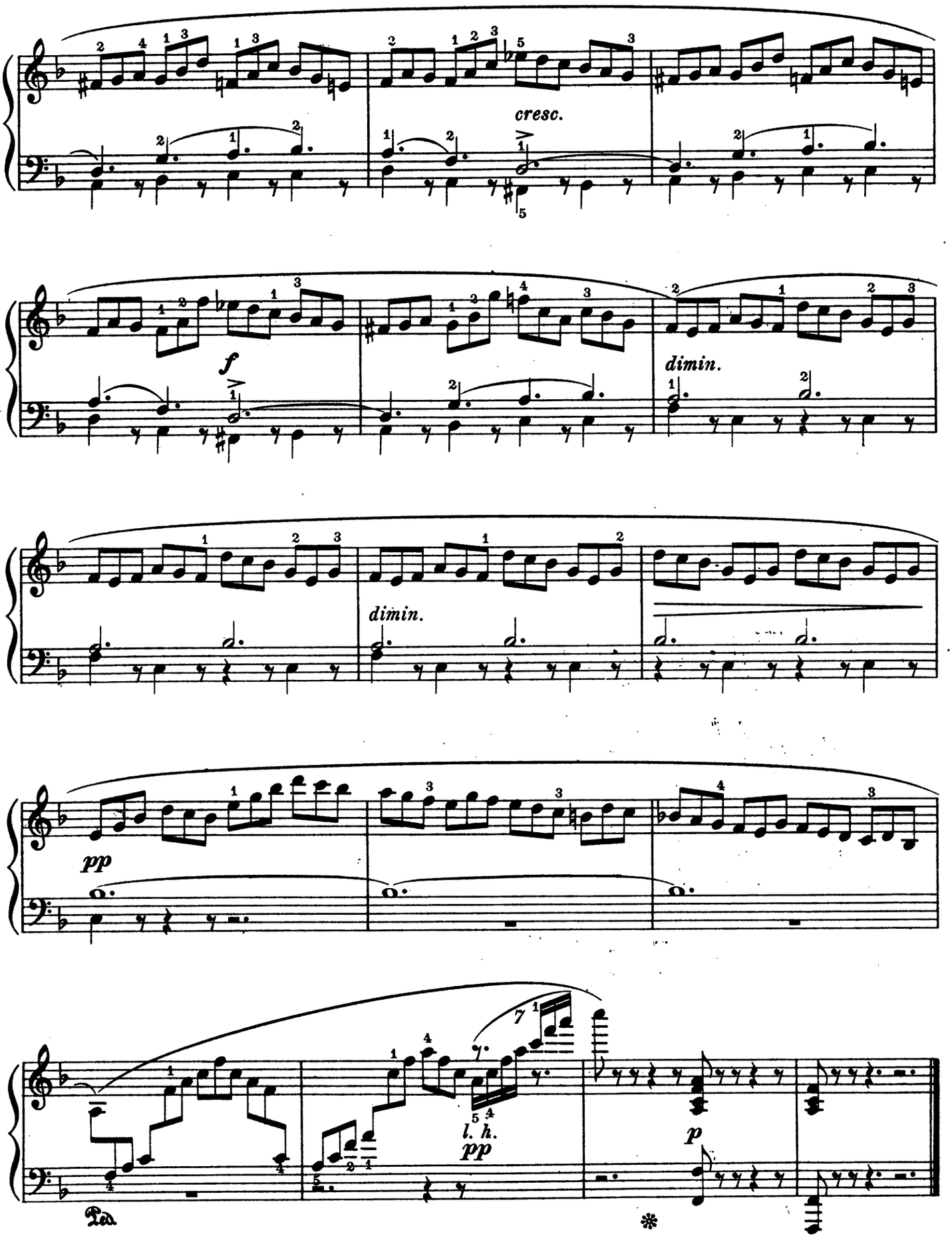

p
cresc.
sf
cresc.
cresc.
- al
f
f


ff
p
Ped. * Ped. *
simile
3 staccato


cresc.
p
Ped.
cresc.
p
cresc.


p
staccato
dimin.
mf
f
f
sf marcato
sf


ff
ff
p
pp
sf


cresc.
f
dimin.
dimin.
pp
l. h.
pp
p
Ped.
*

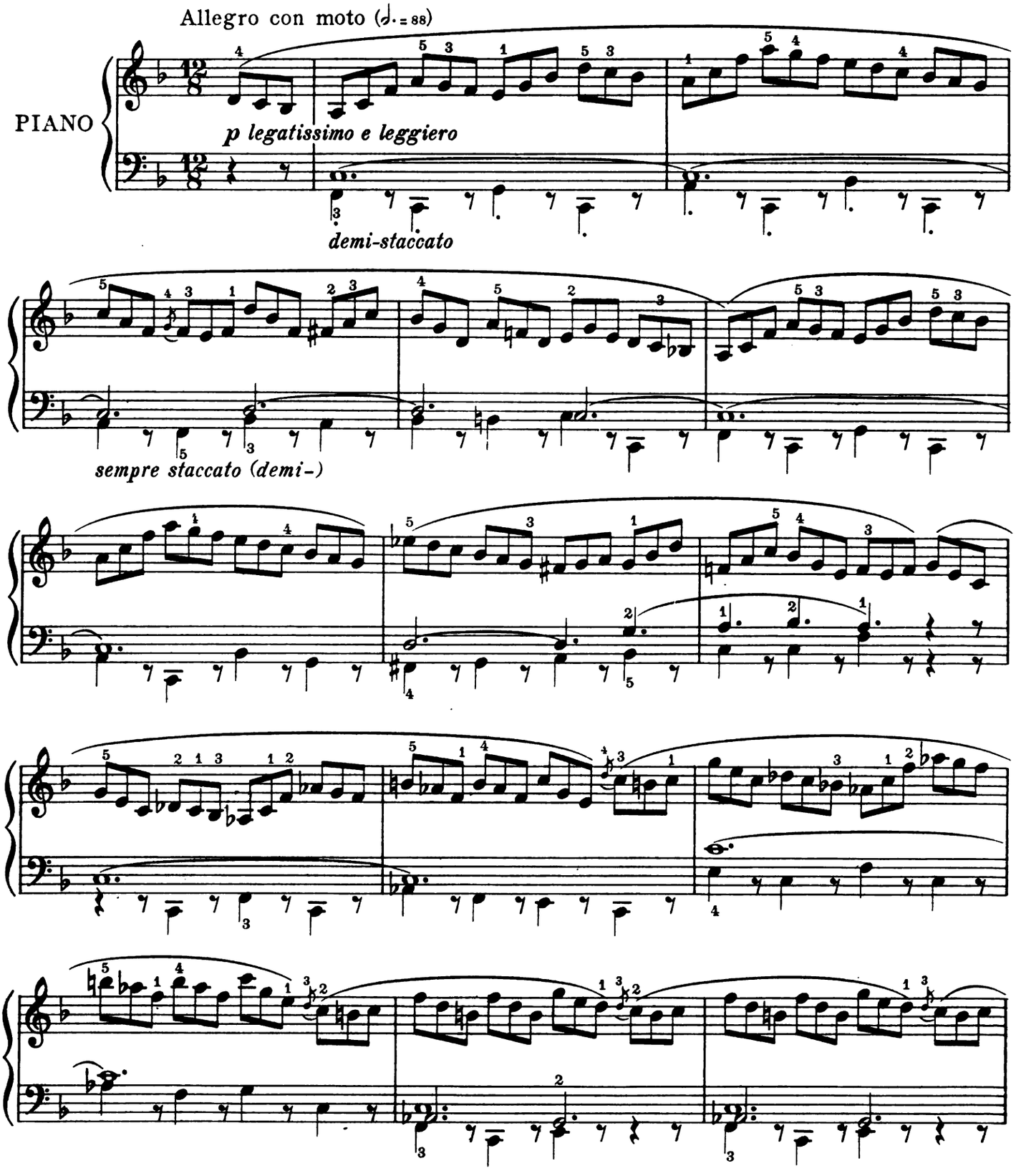
STUDY, in F Major

Nº 5 FROM "THREE PRELUDES AND THREE STUDIES"

(Composed in 1834: published in February, 1868)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 104, Nº 5



This Study should be played with a light, loose touch, very evenly, and very rapidly. Very little pedal may be used, and that with caution. The bassnotes written as staccato quarter-notes should not be made too short, and not too light.

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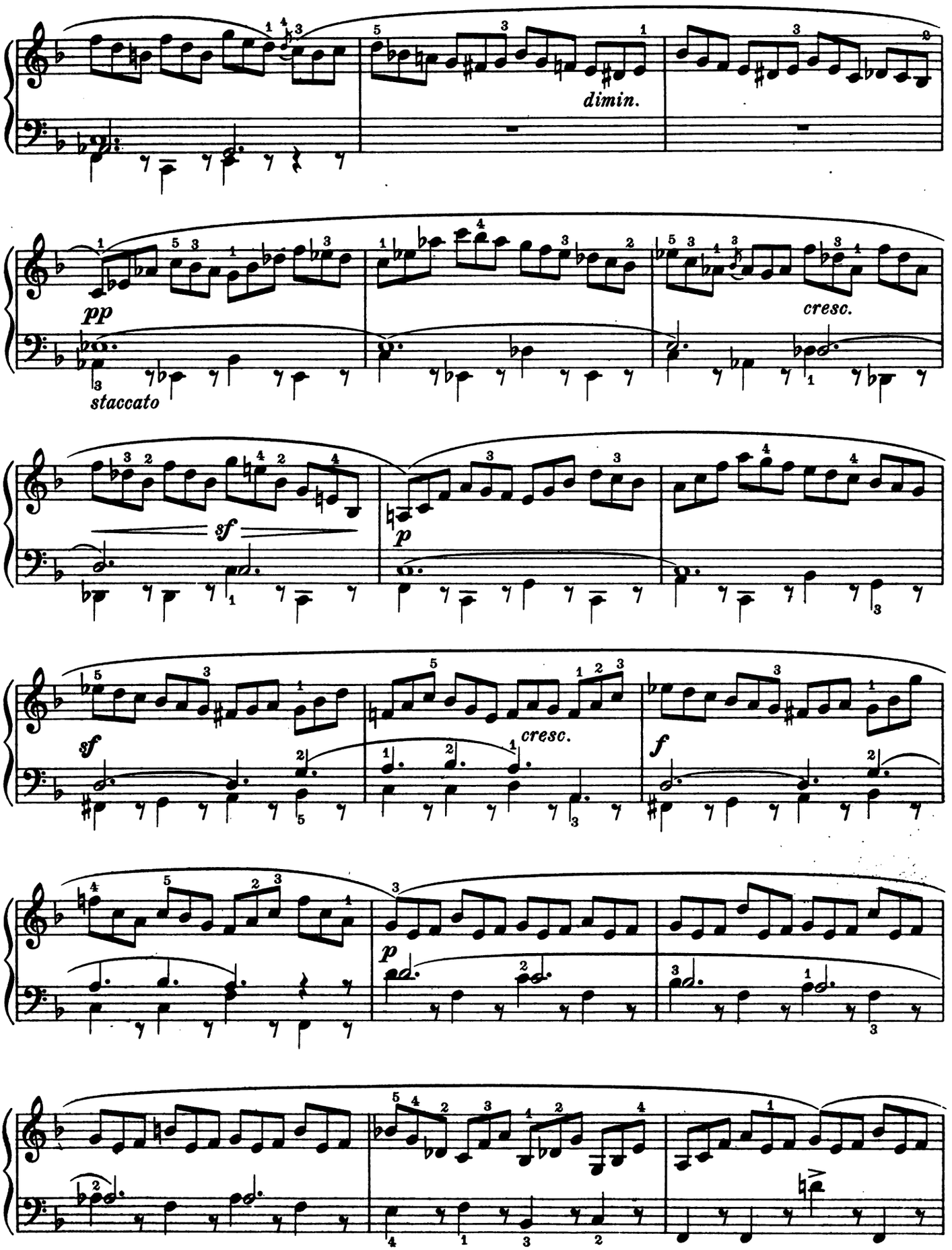
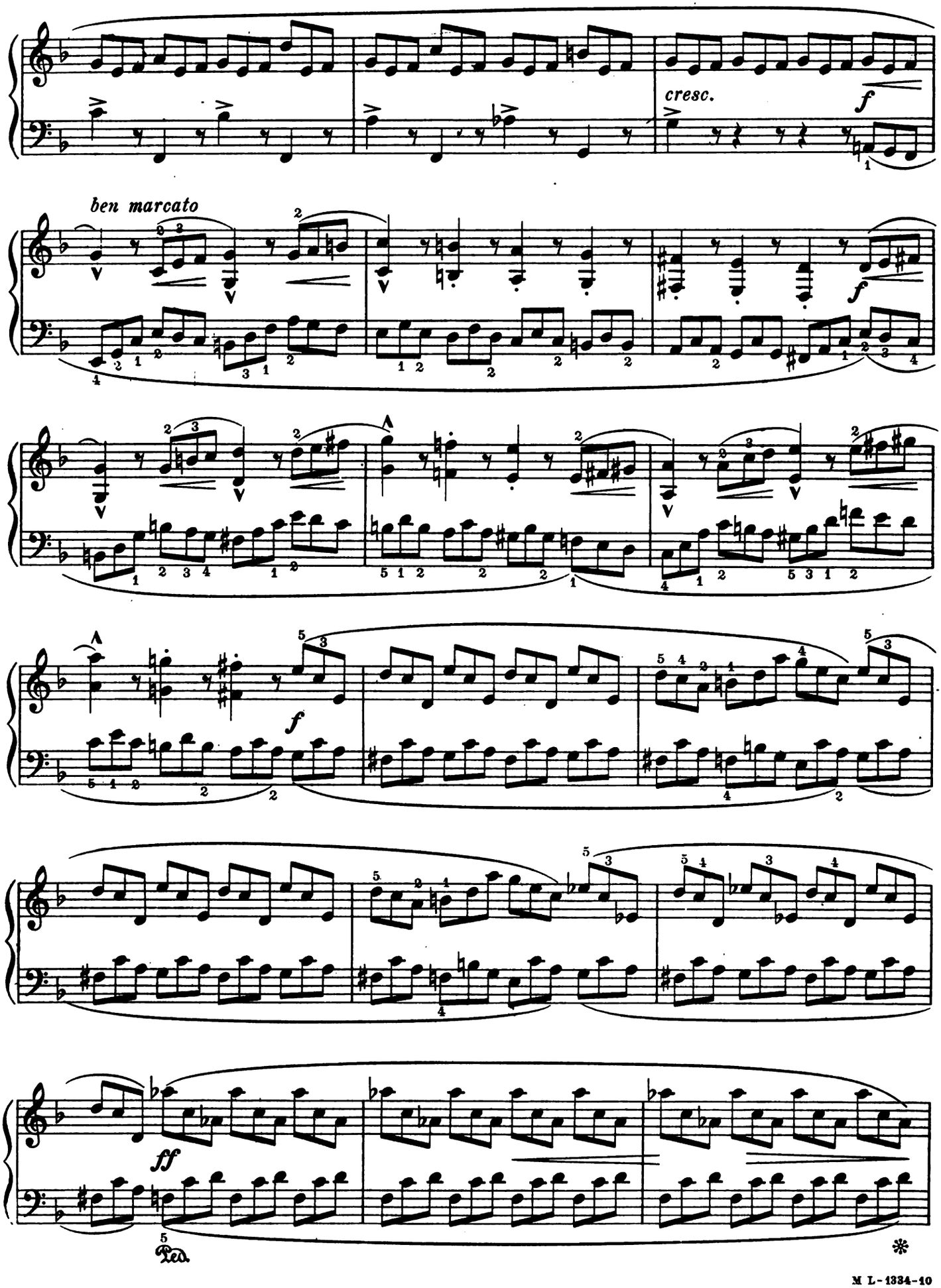
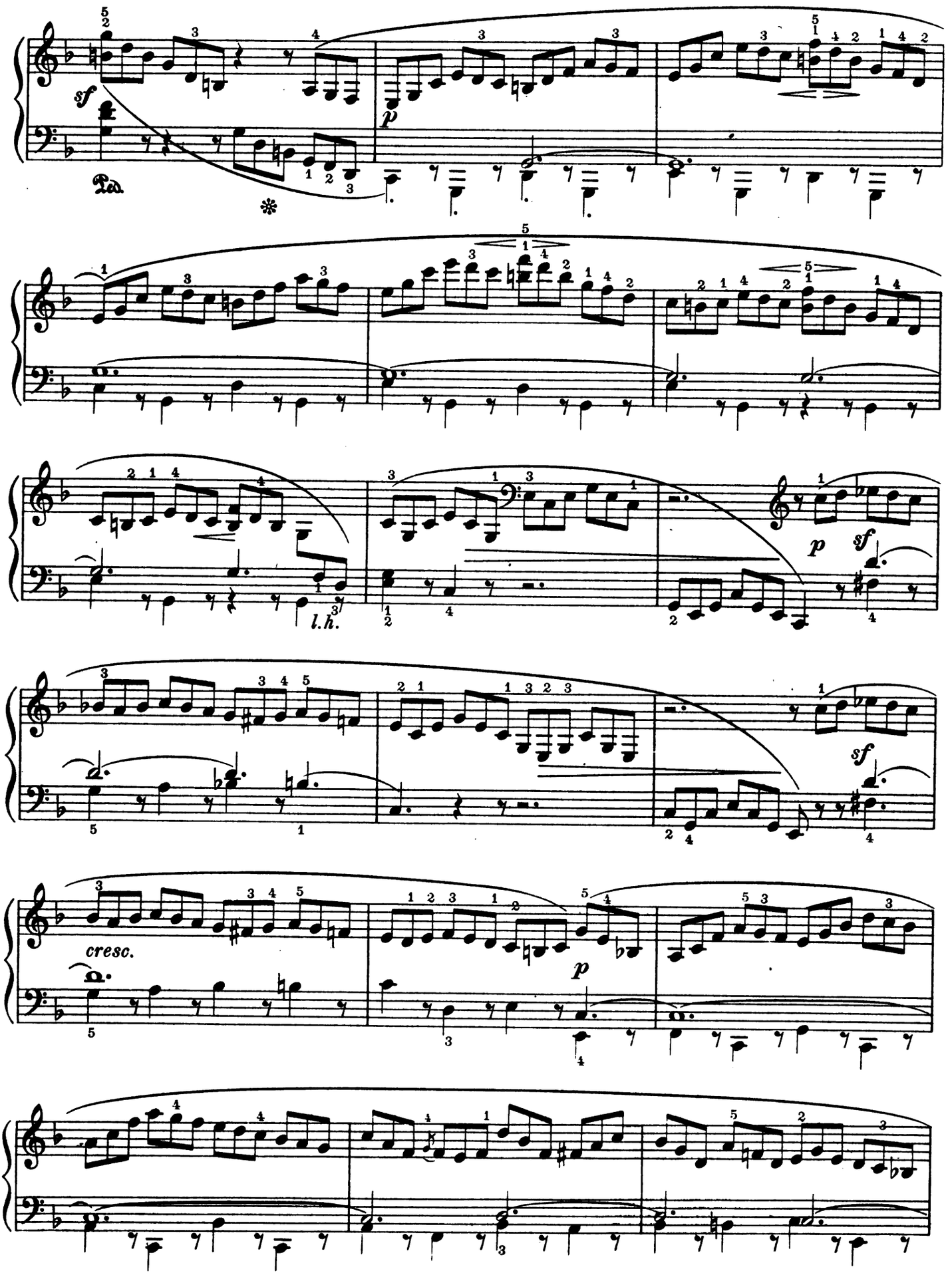
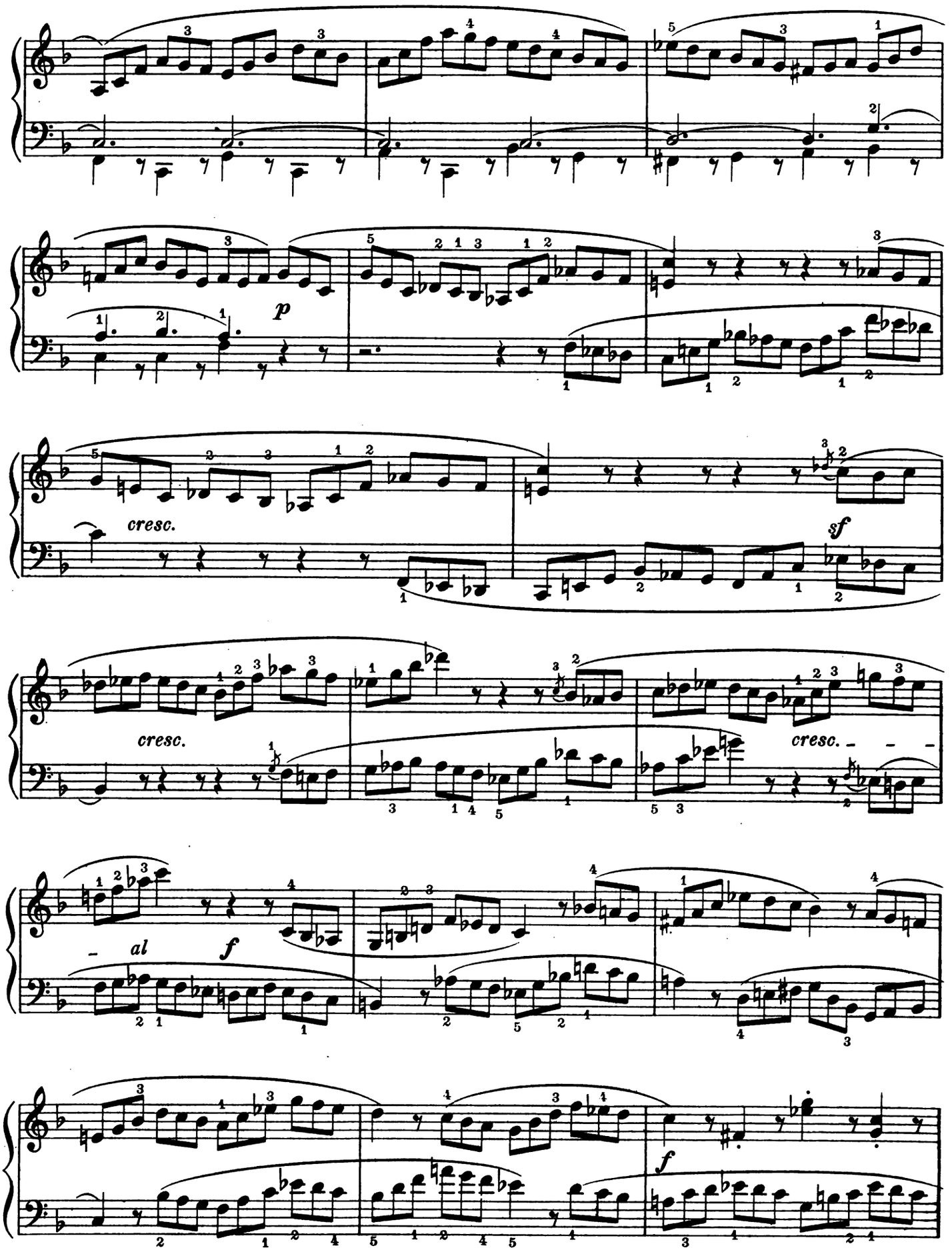
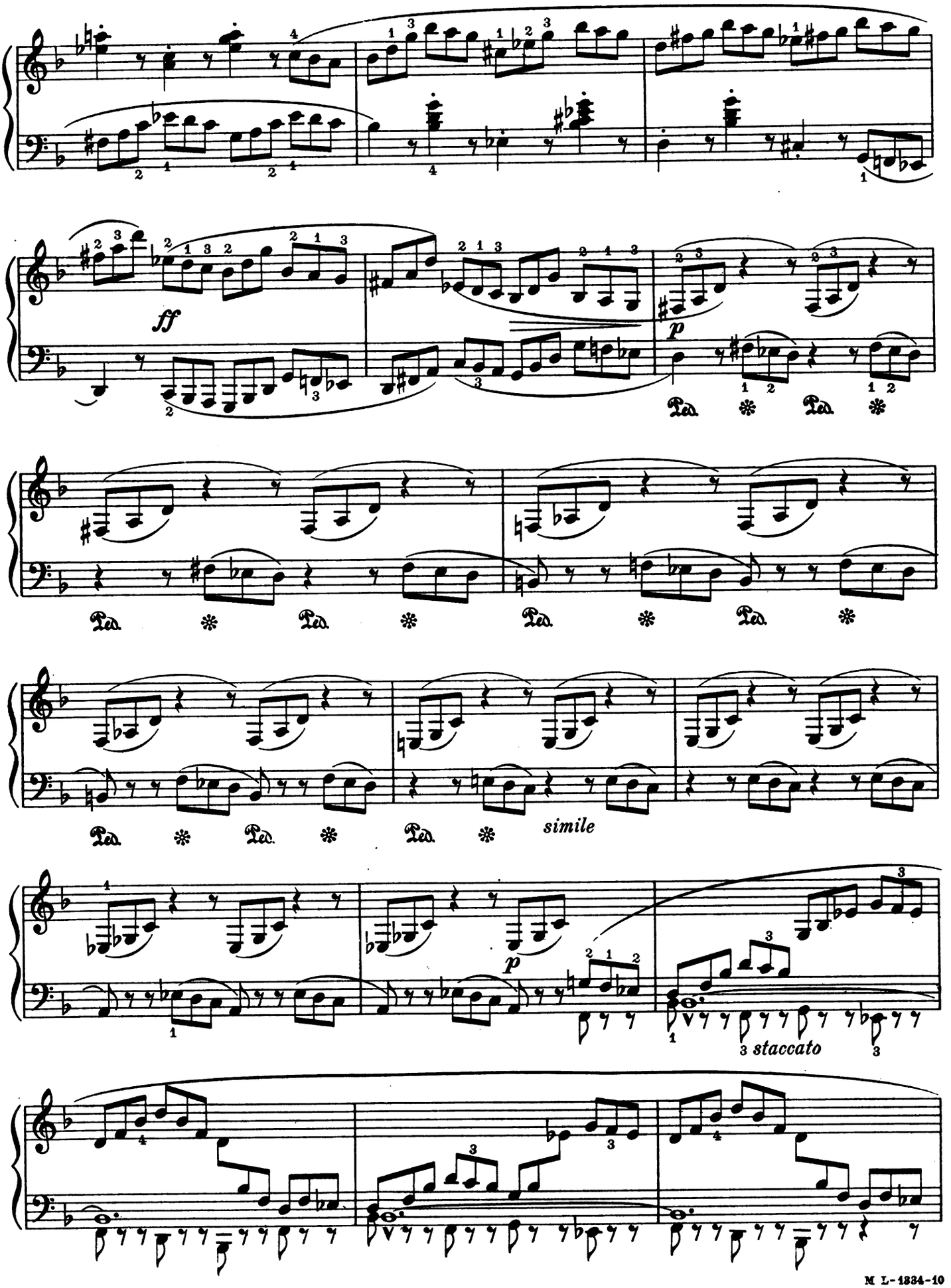
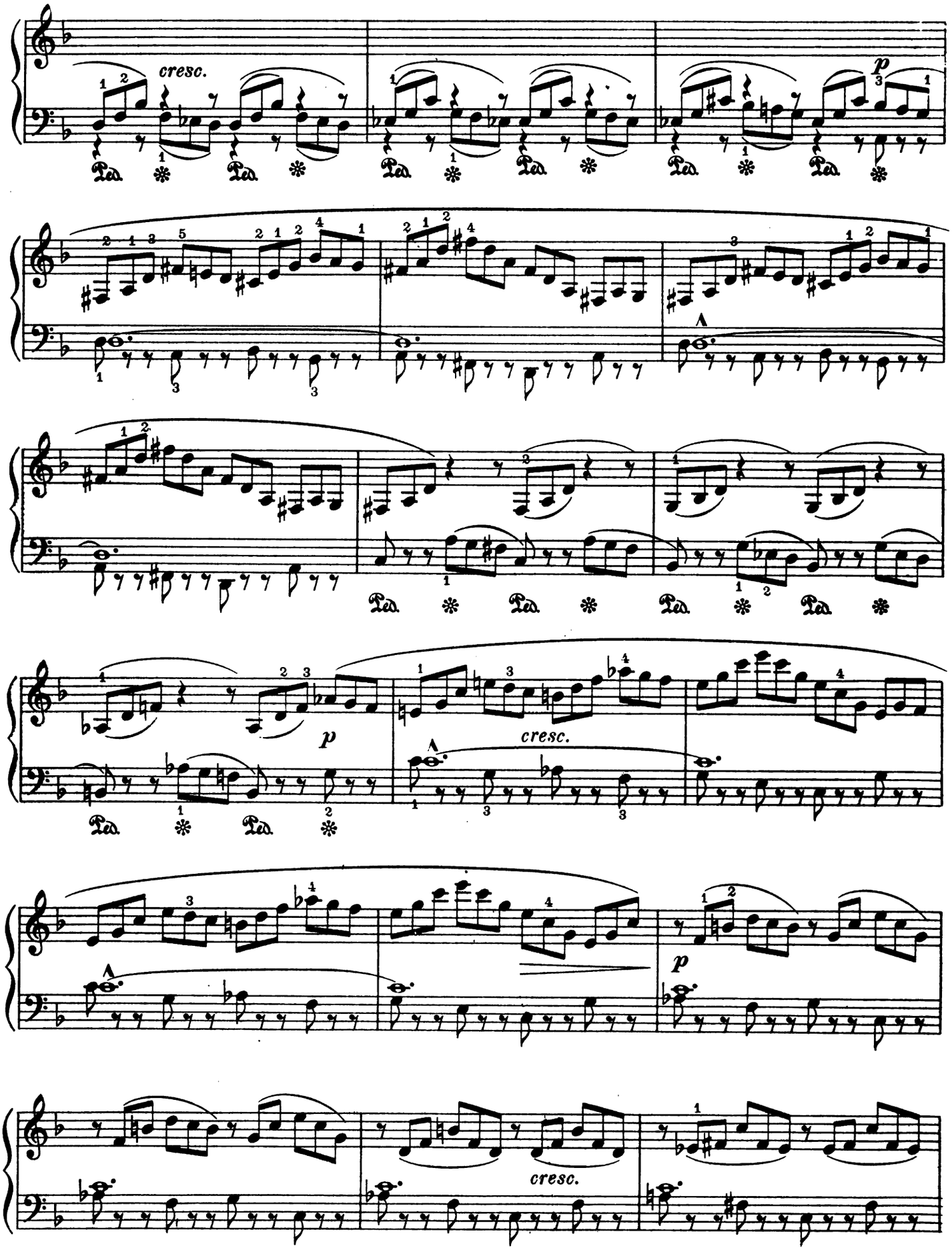

dimin.
pp
staccato
cresc.
sf
p
sf
cresc.
f
p

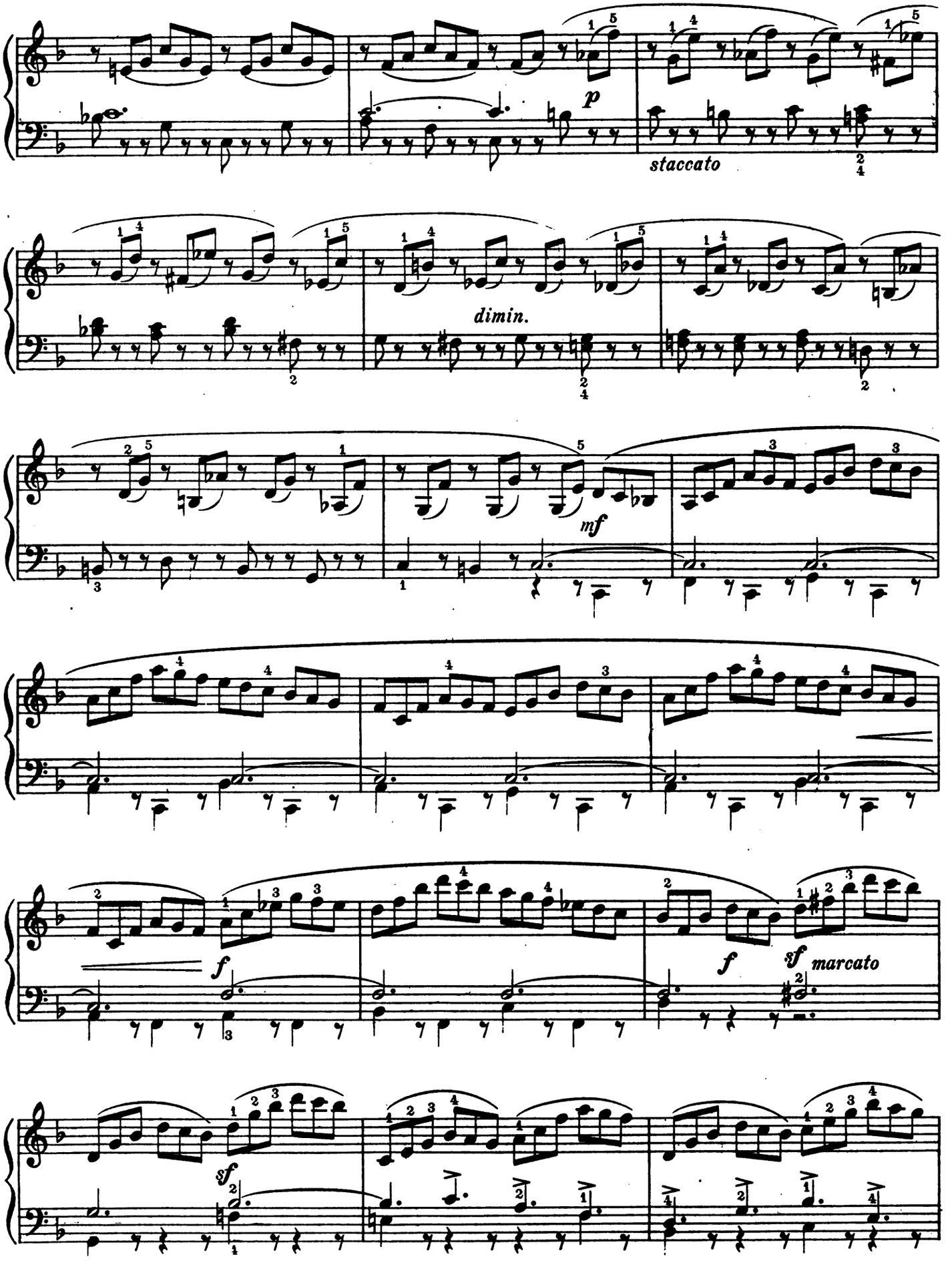

cresc.
f
ben marcato
f
f
ff
Ped.
*

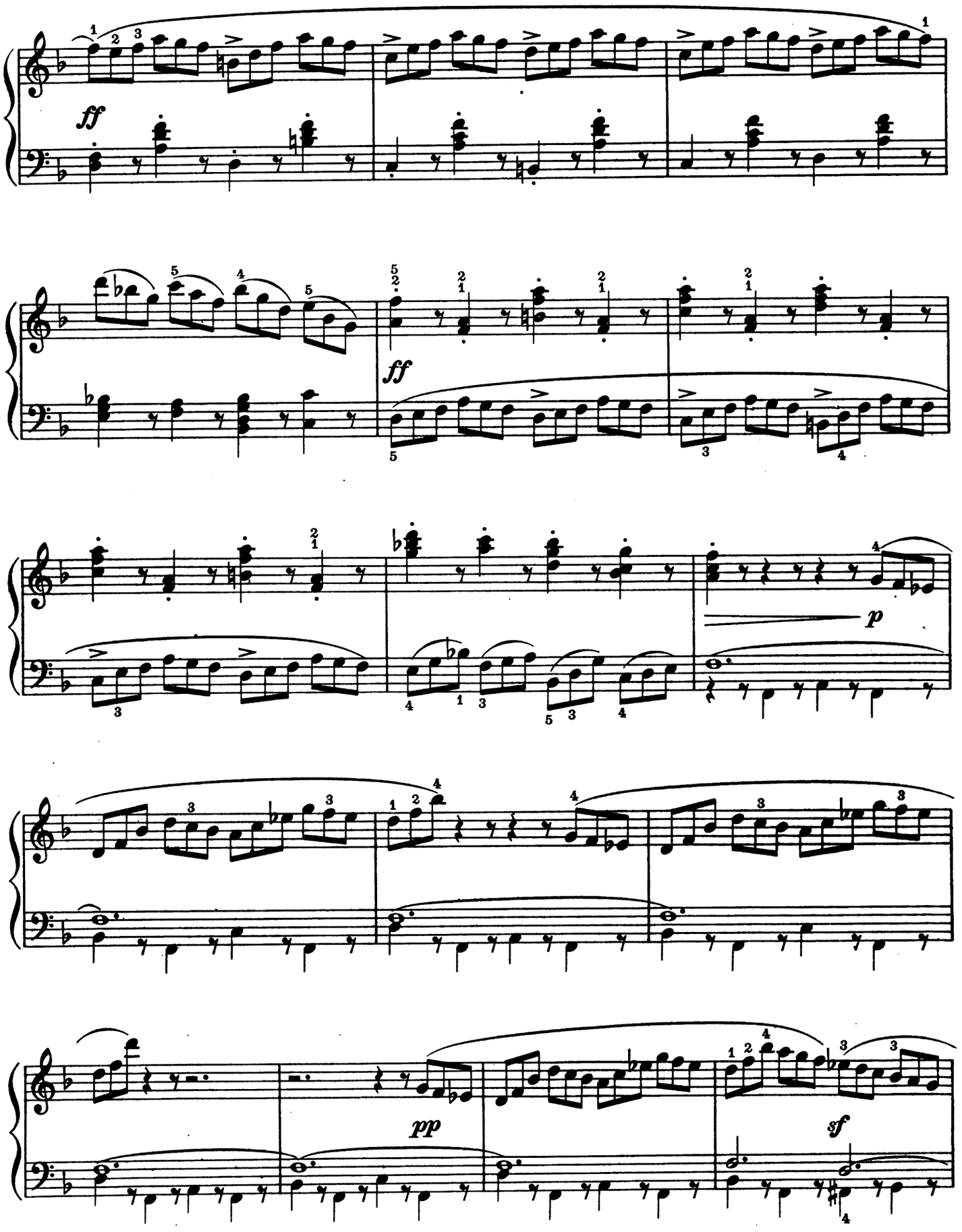

sf
p
Ped.
*
l.h.
p
sf
sf
cresc.
p

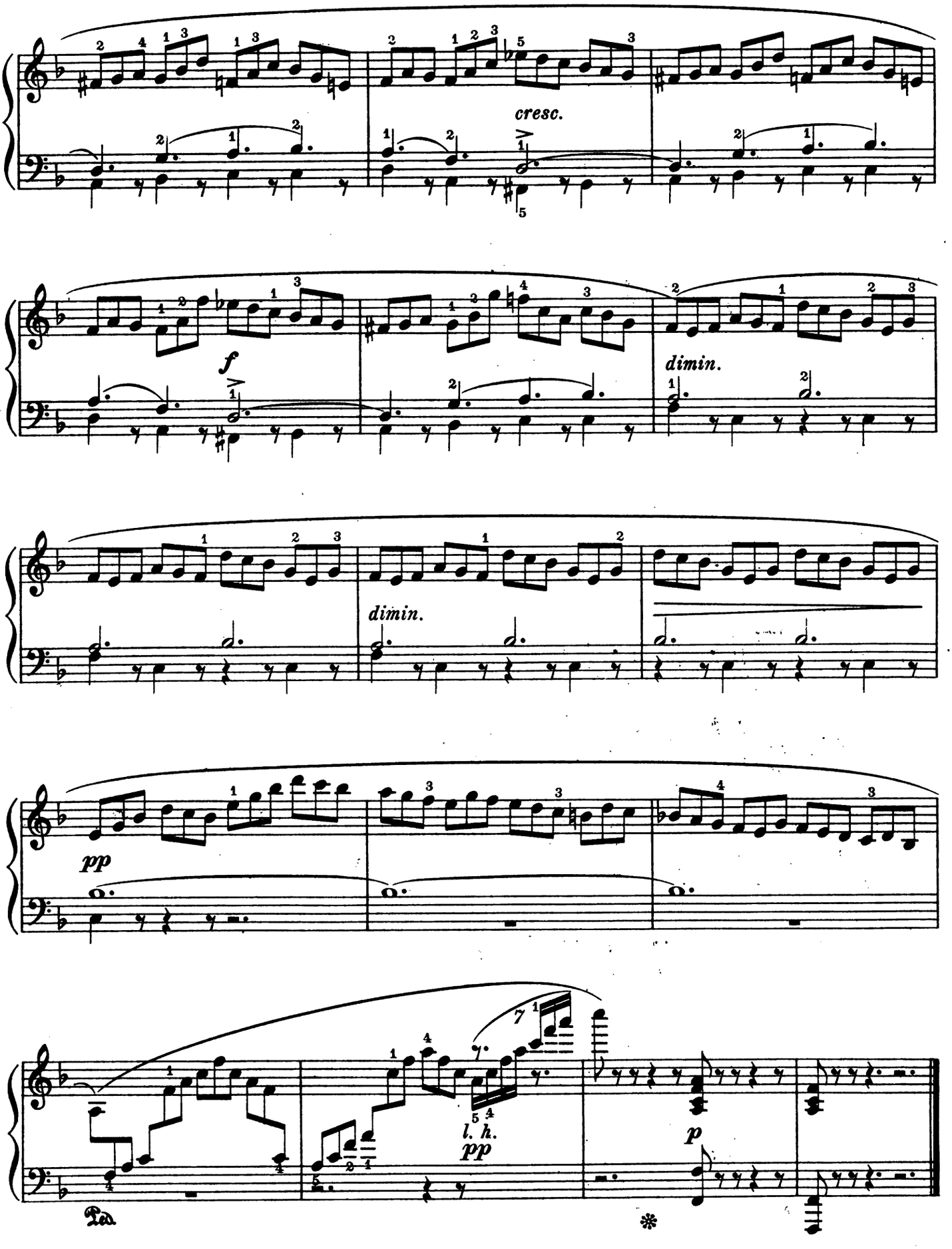

p
cresc.
sf
cresc.
cresc.
- al
f
f


ff
p
Ped.
simile
p
3 staccato


cresc.
p
Ped.
cresc.
p
cresc.


p
staccato
dimin.
mf
f
f
sf marcato
sf


ff
ff
p
pp
sf

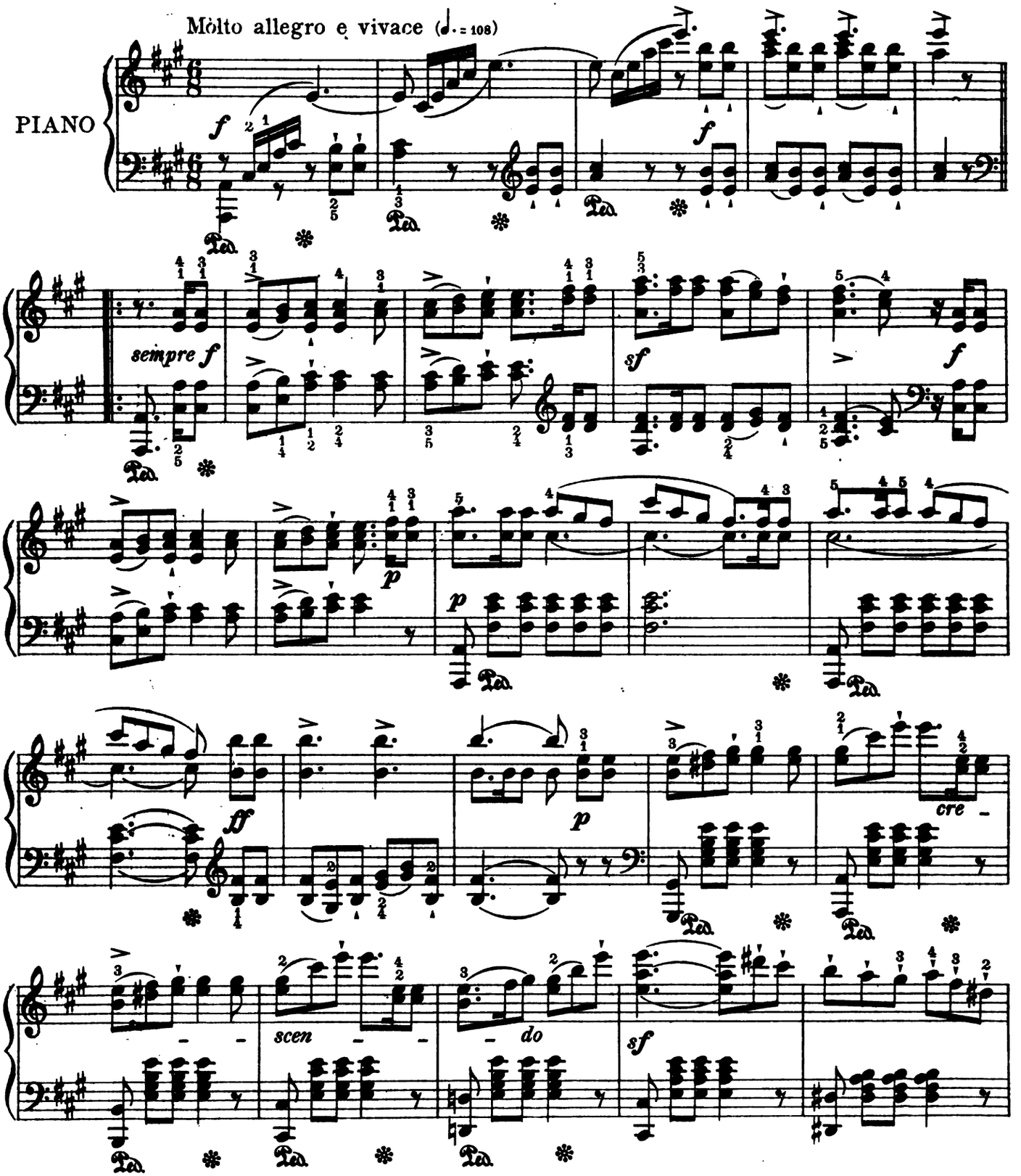

cresc.
f
dimin.
dimin.
pp
l. h.
pp
p
Ped.
*

SONG WITHOUT WORDS, No 3*)

(Date of composition uncertain: published in 1834)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 19, No 3



*)Commonly known as the "Hunting Song"

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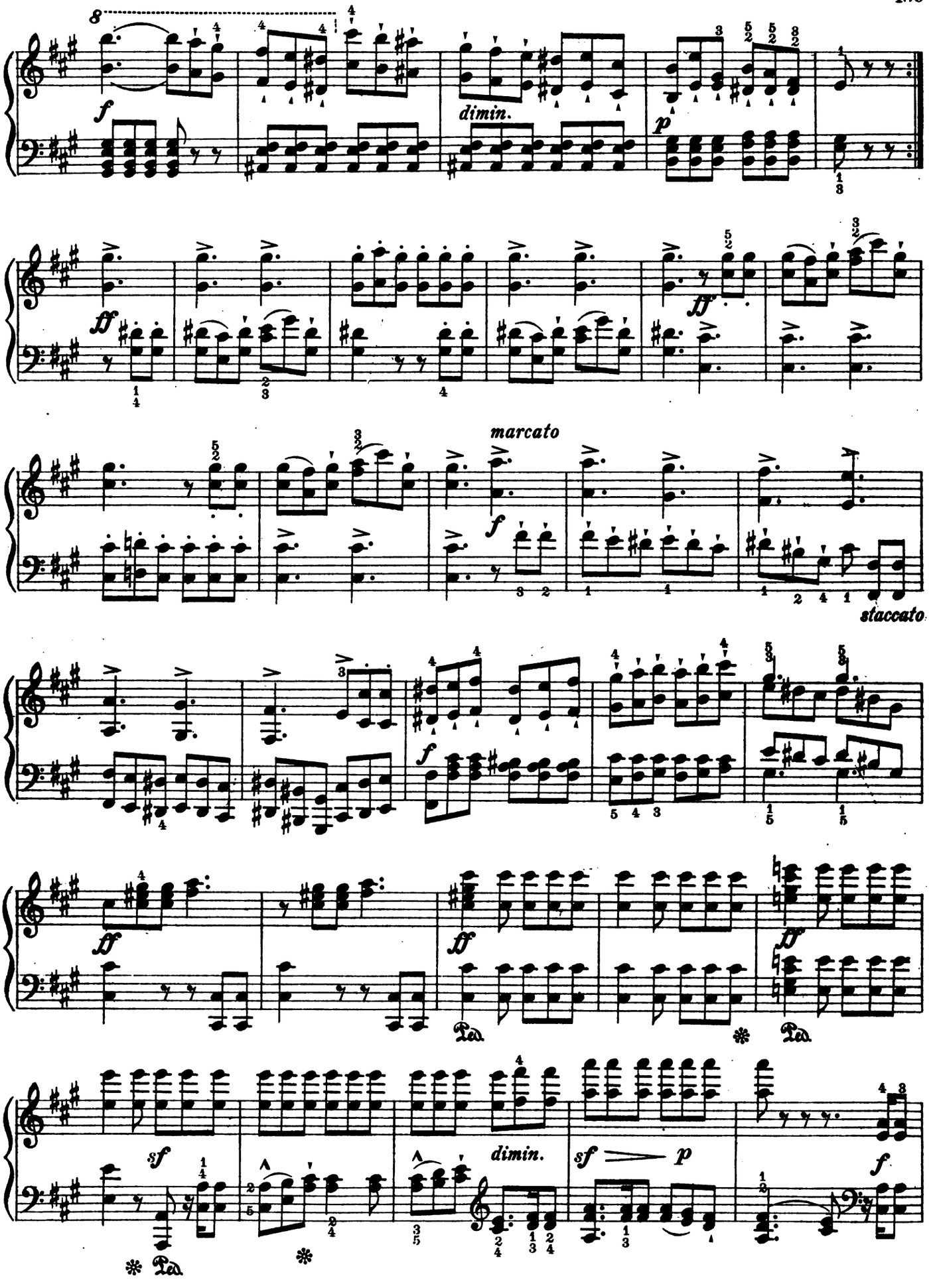
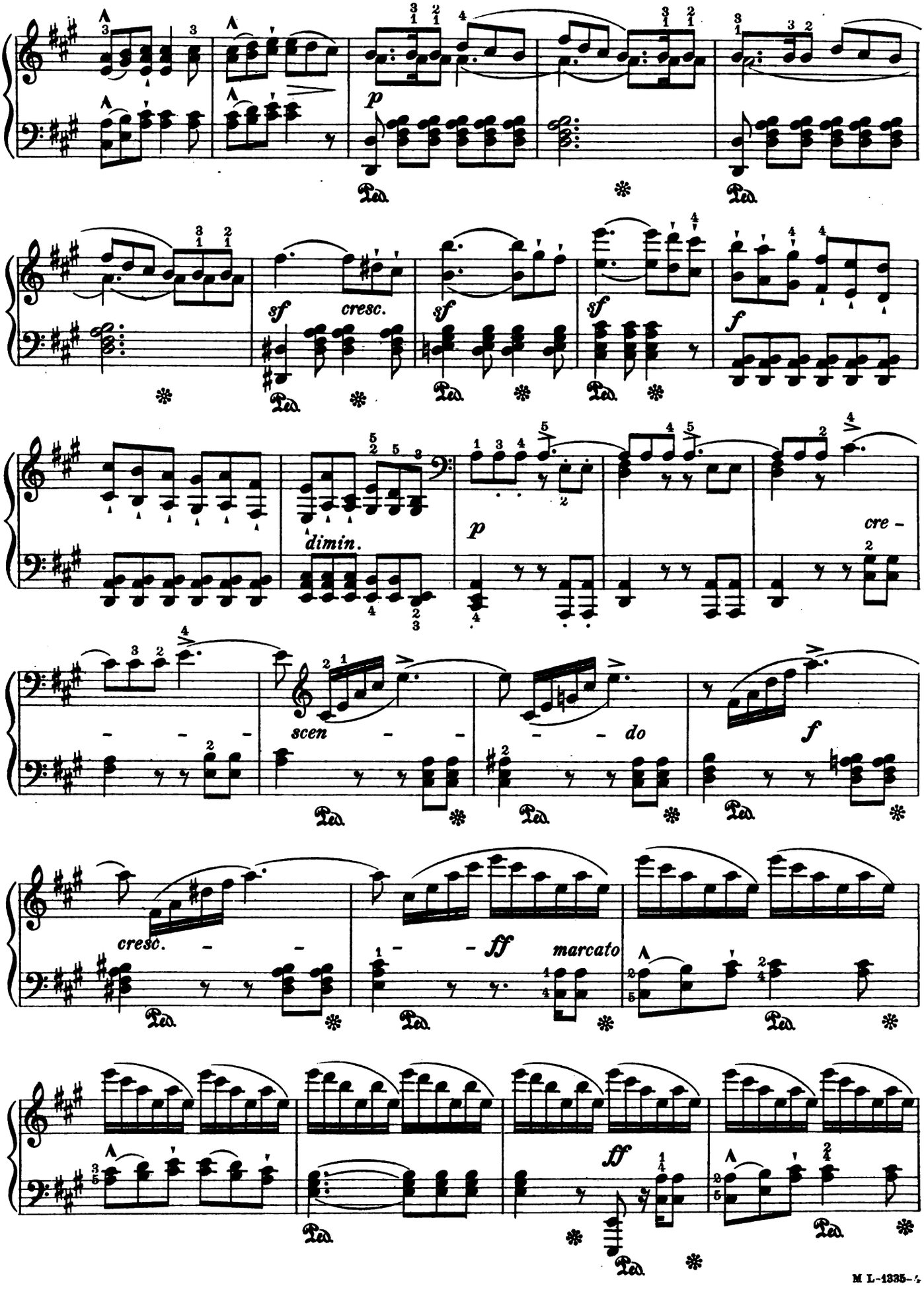
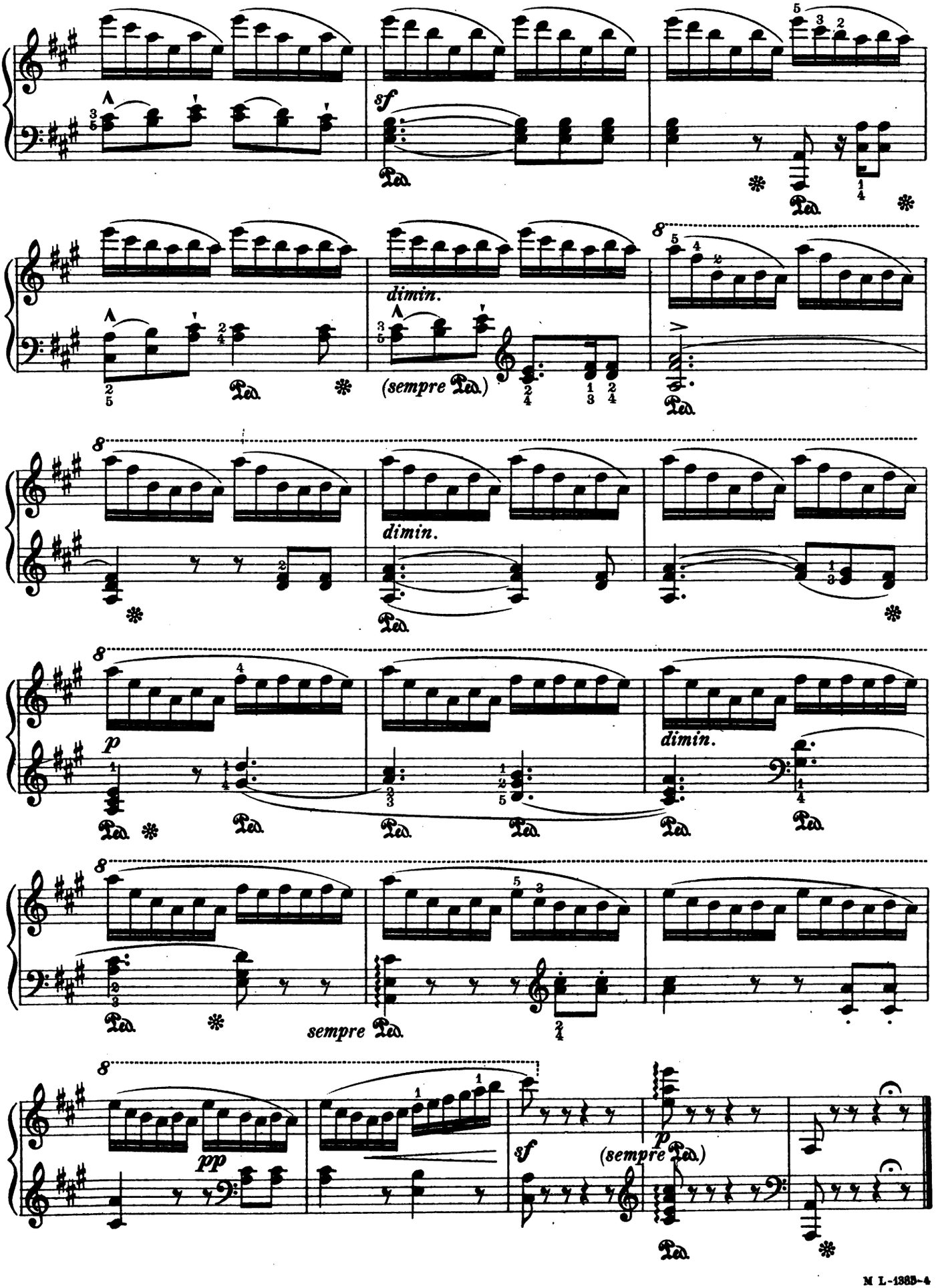

8
f
dimin.
p
ff
ff
marcato
f
staccato
ff
ff
ff
Ped.
Ped.
sf
dimin.
sf
p
f
Ped.


p
sf
cresc.
sf
sf
f
dimin.
p
cre -
scen
- do
f
cresc.
ff
marcato
ff

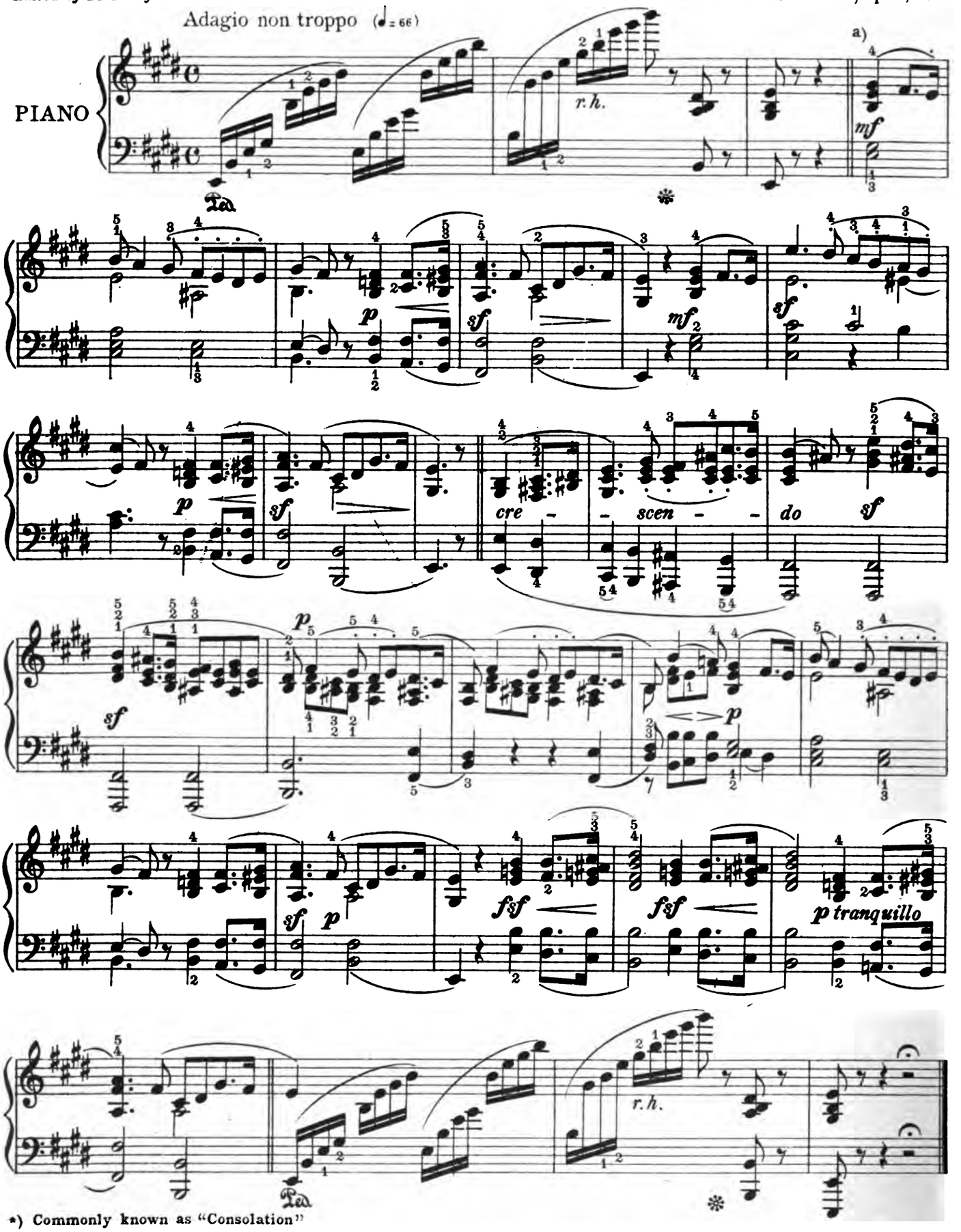

sf
Ped.
dimin.
(sempre Ped.)
8
p
pp
sempre Ped.
(sempre Ped.)

SONG WITHOUT WORDS, No 9 *)

(Composed in 1834)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 30, No 3



*) Commonly known as "Consolation"

a) The principal (uppermost) melody must be made somewhat prominent

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SONG WITHOUT WORDS, No 18

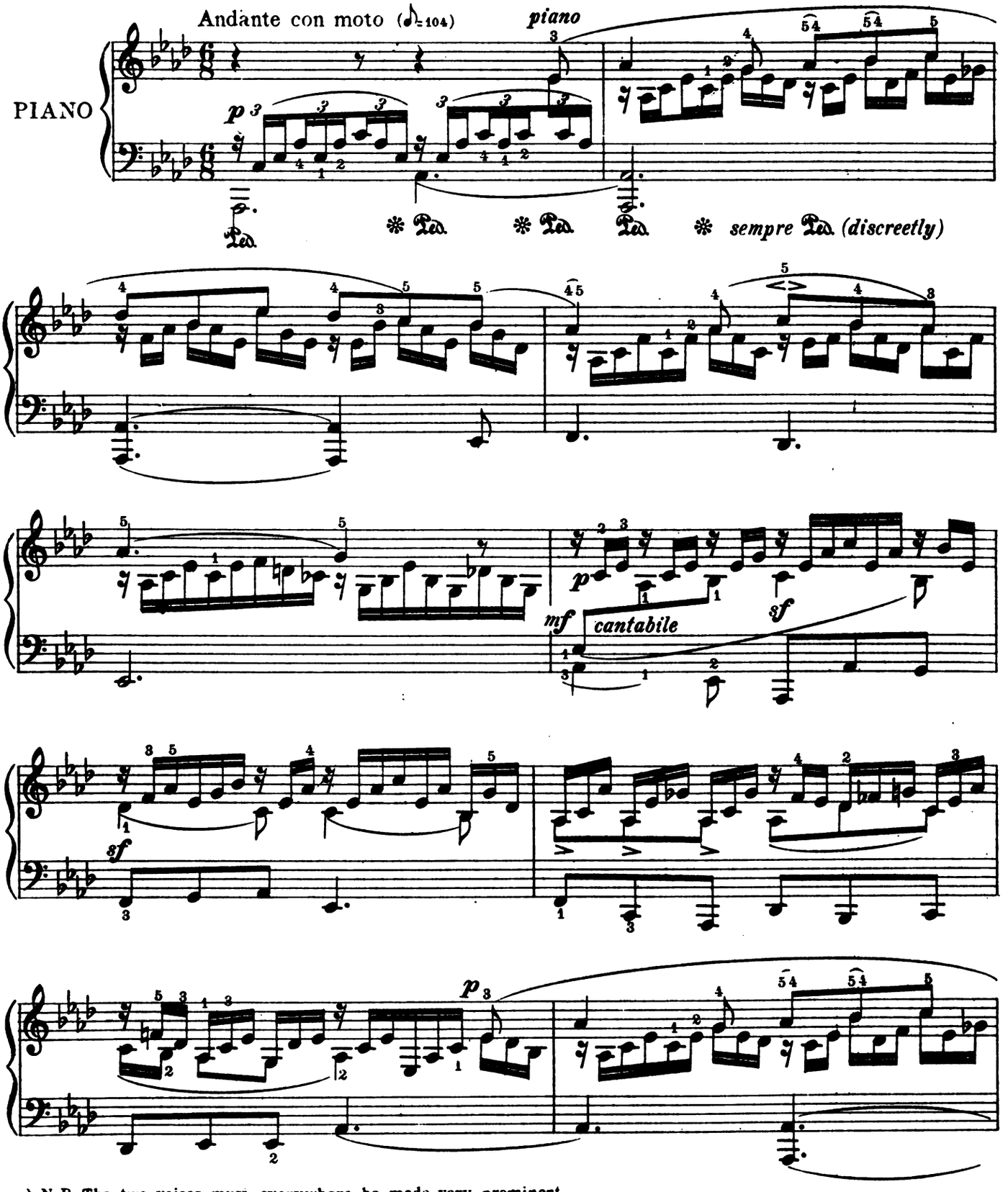
DUETTO

(Date of composition uncertain: published in 1837)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op.38, No6

a) NB. Die beiden Stimmen müssen immer sehr deutlich hervorgehoben werden.



a) N. B. The two voices must everywhere be made very prominent.

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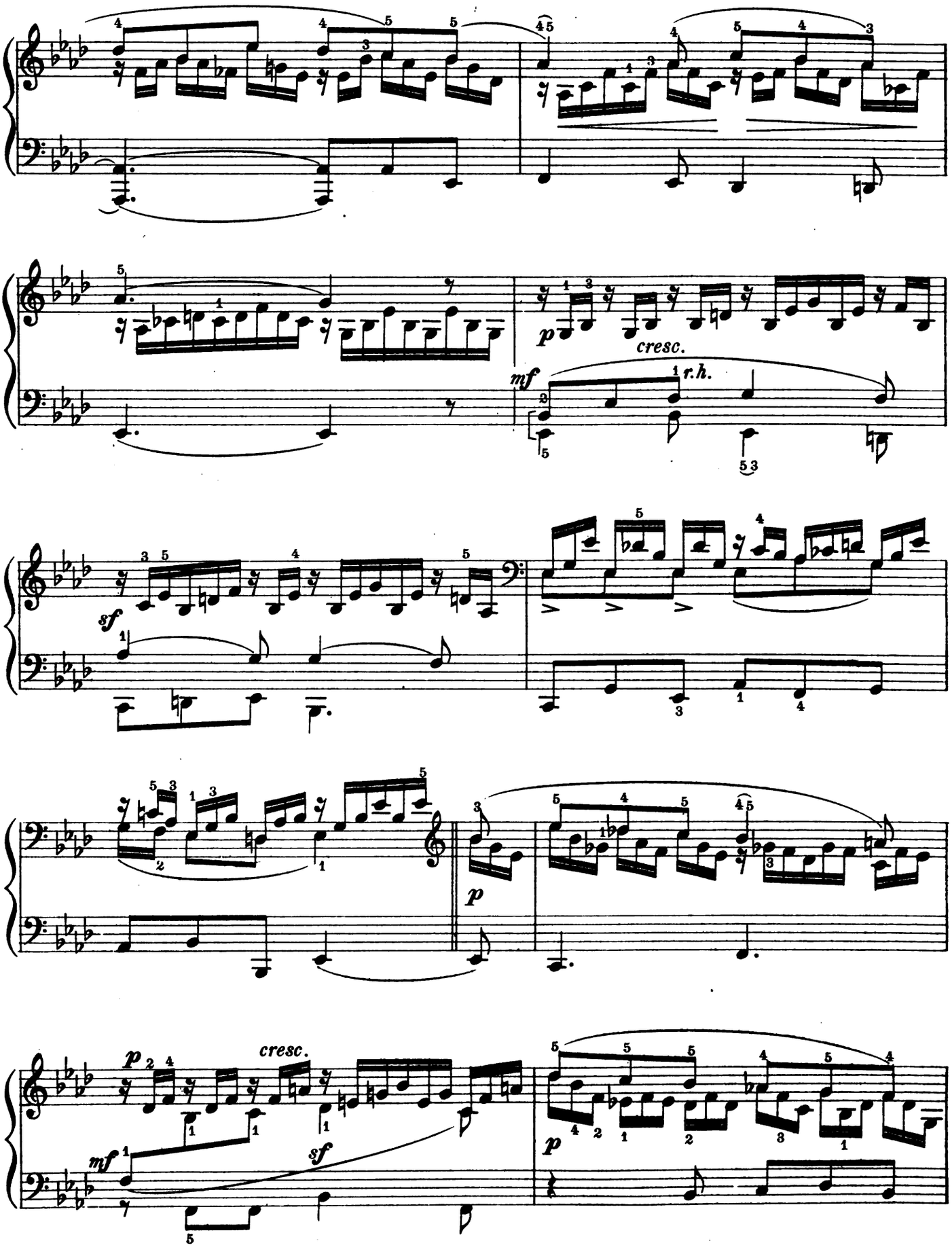
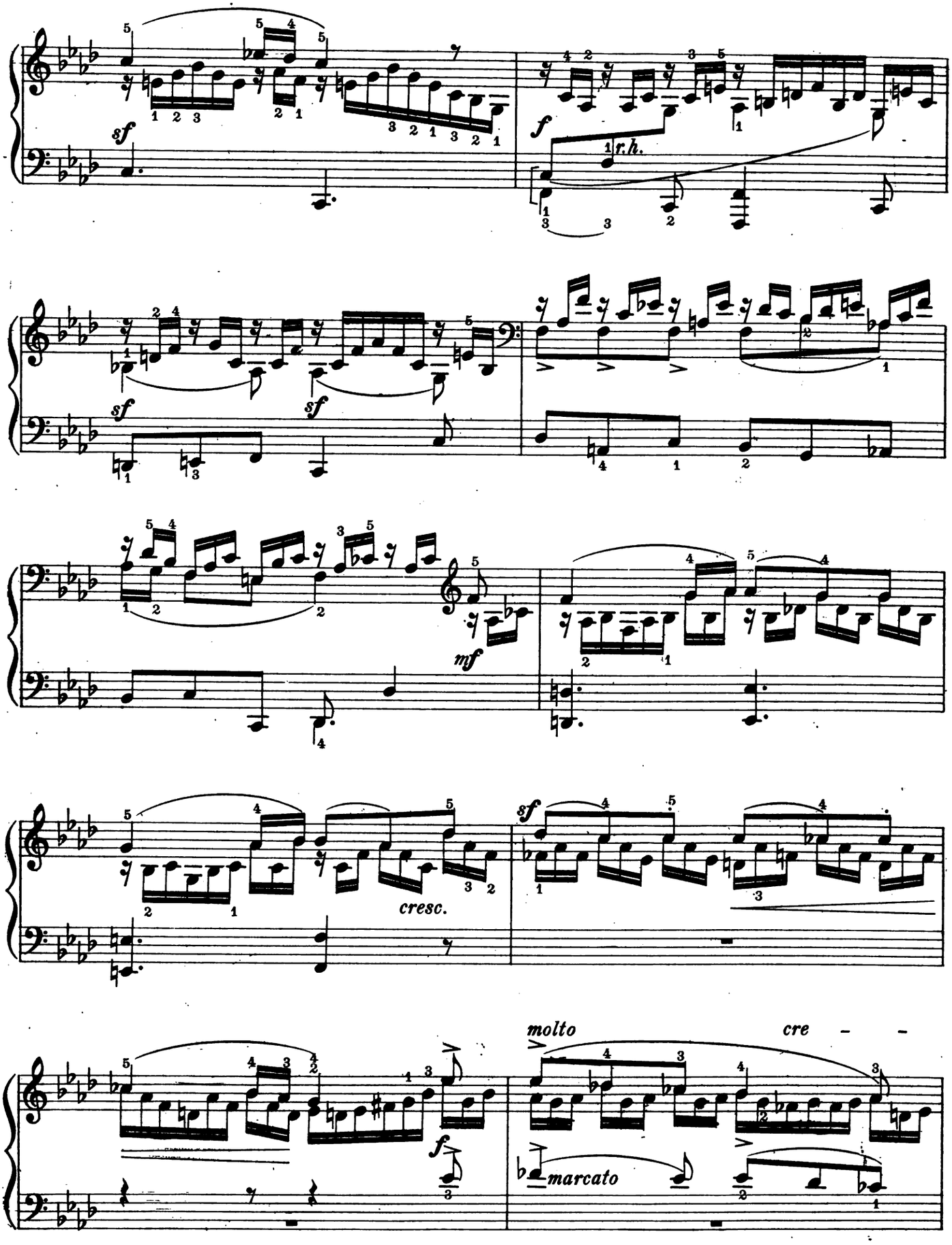
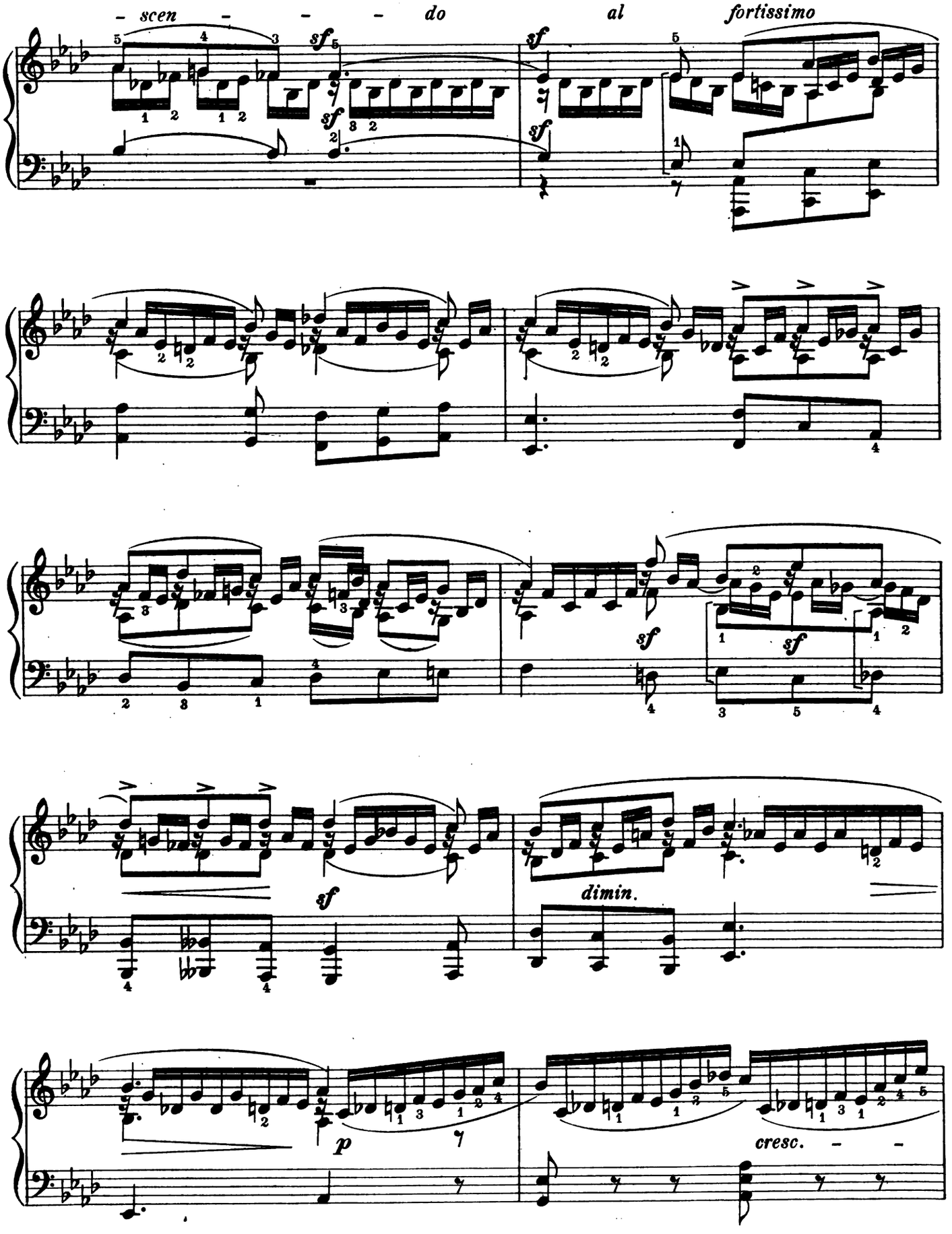
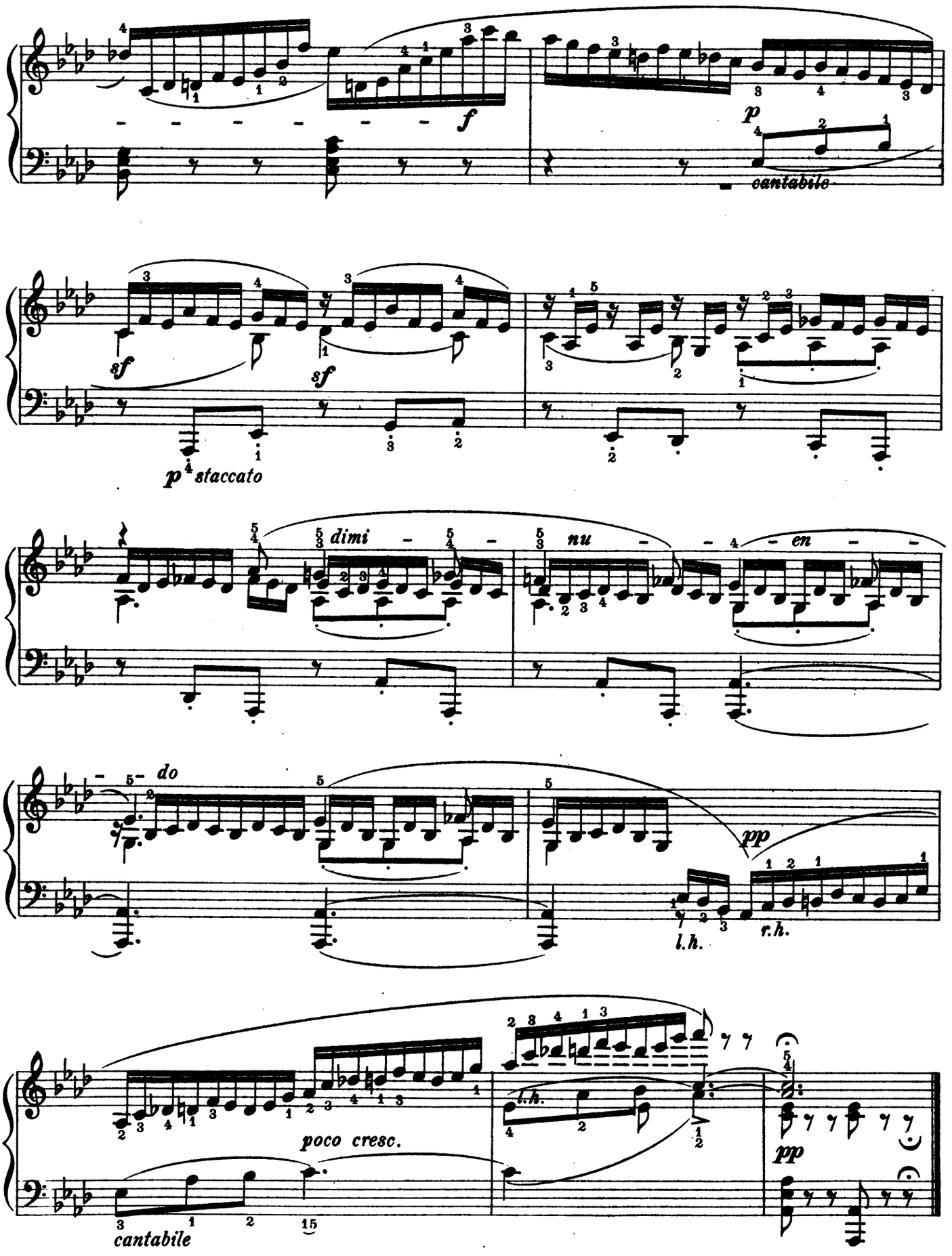

cresc.
mf
r.h.
sf
p
cresc.
mf
sf
p


sf
f
r.h.
sf
sf
mf
cresc.
sf
molto
cre
f
marcato


– scen – – – do
al
fortissimo
sf
dimin.
p
cresc. – –

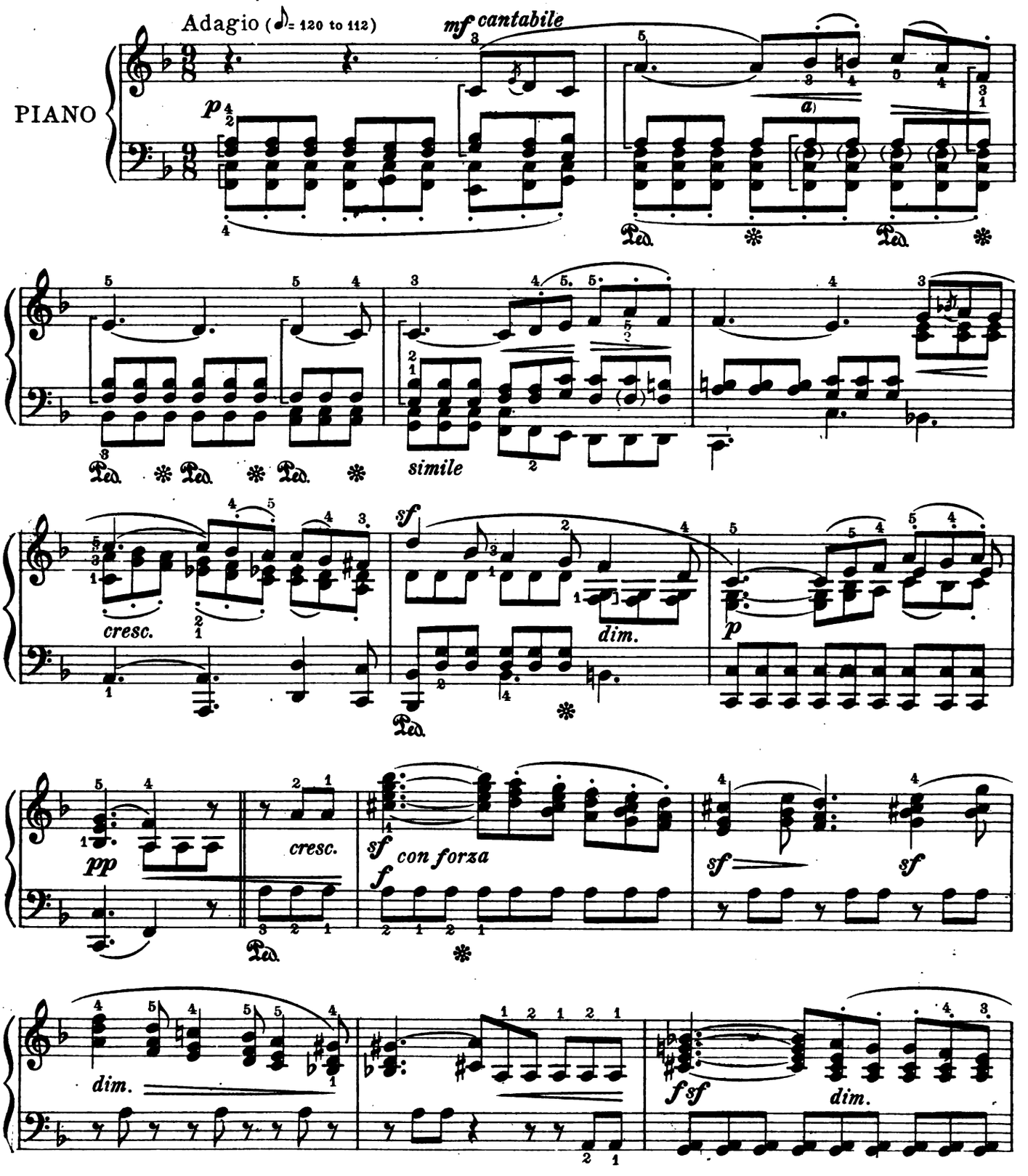

f
p
cantabile
sf
sf
p staccato
dimi - nu - en
do
pp
l.h.
r.h.
poco cresc.
cantabile
l.h.
pp

SONG WITHOUT WORDS, Nº 22 *)

(Date of composition uncertain: published in 1841)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 53, Nº 4



*) Commonly known as "Soul Sorrow"

a) Probably the best way to play this passage; the omission of the F will scarcely be noticed.

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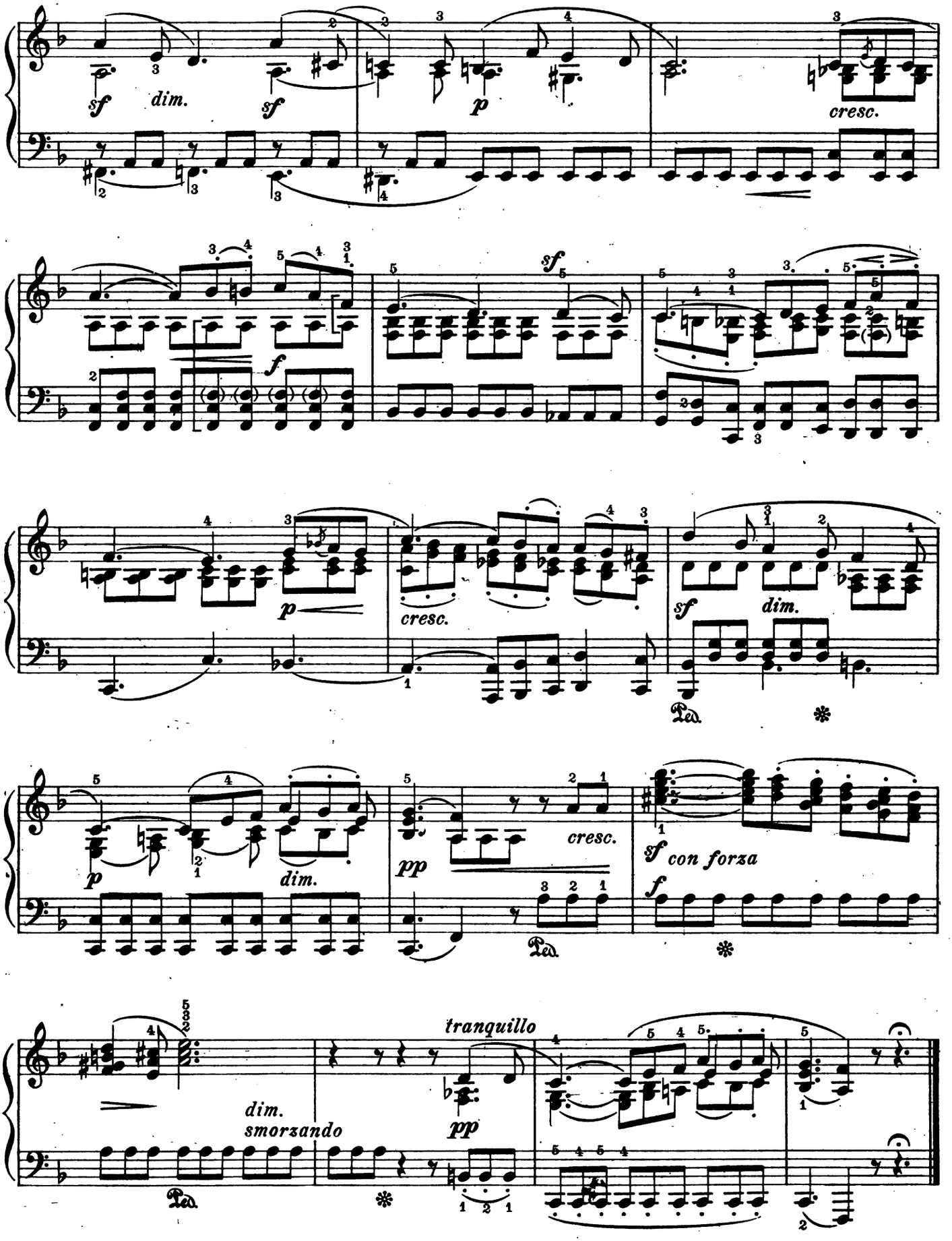
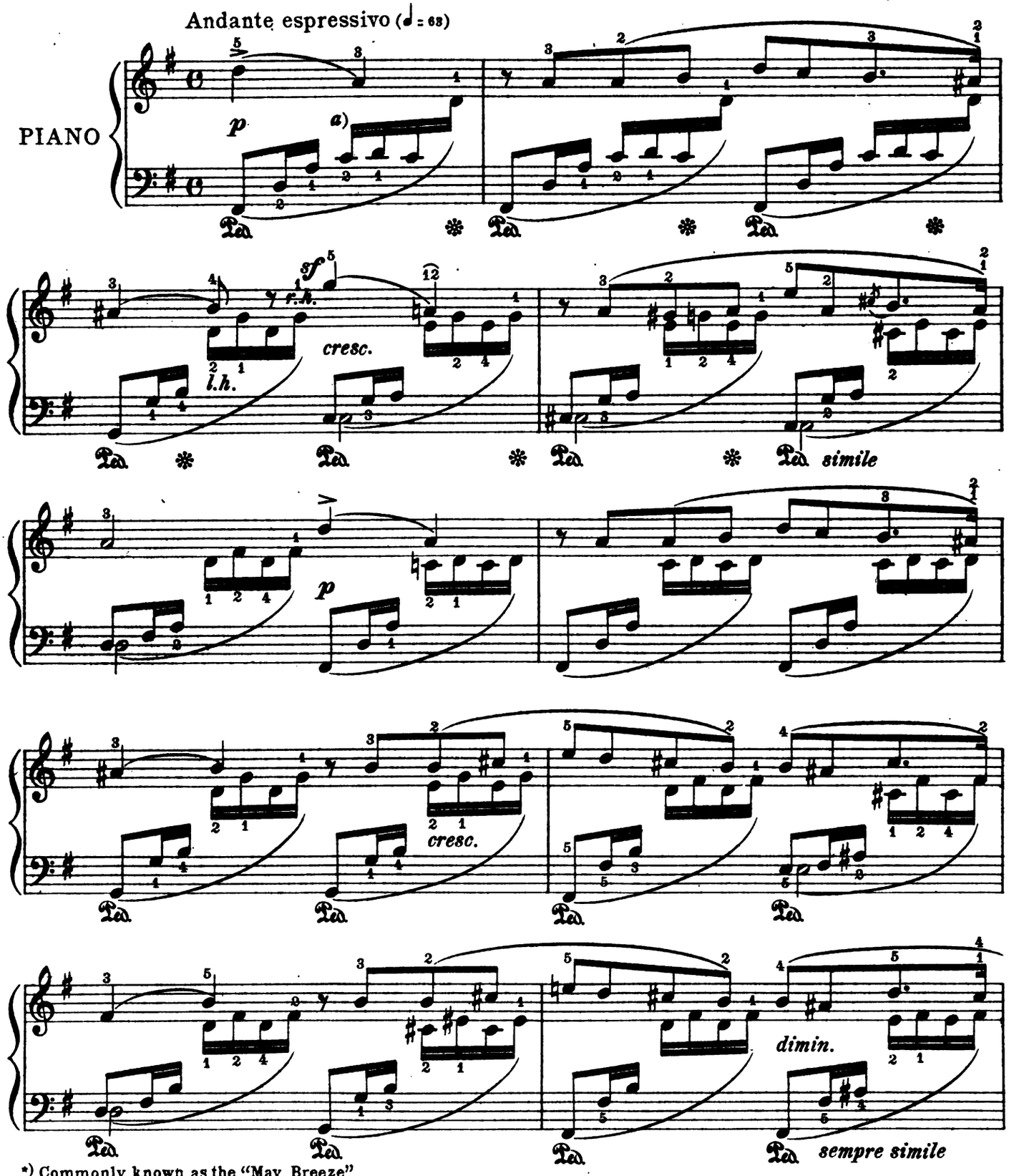

sf
dim.
sf
p
cresc.
f
sf
p
cresc.
sf
dim.
Ped.
pp
cresc.
Ped.
sf con forza
f
tranquillo
dim.
smorzando
pp
Ped.

SONG WITHOUT WORDS, Nº 25*)

(Composed in 1844)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 62, Nº 1



*) Commonly known as the "May Breeze"

a) This figure of the accompaniment is *everywhere* (with rare exceptions, distinctly marked) to be played as here shown, — the first three sixteenths with the left, the last sixteenth with the right hand; the pedal will ensure the necessary smoothness. The lowermost bassnotes should be emphasized.

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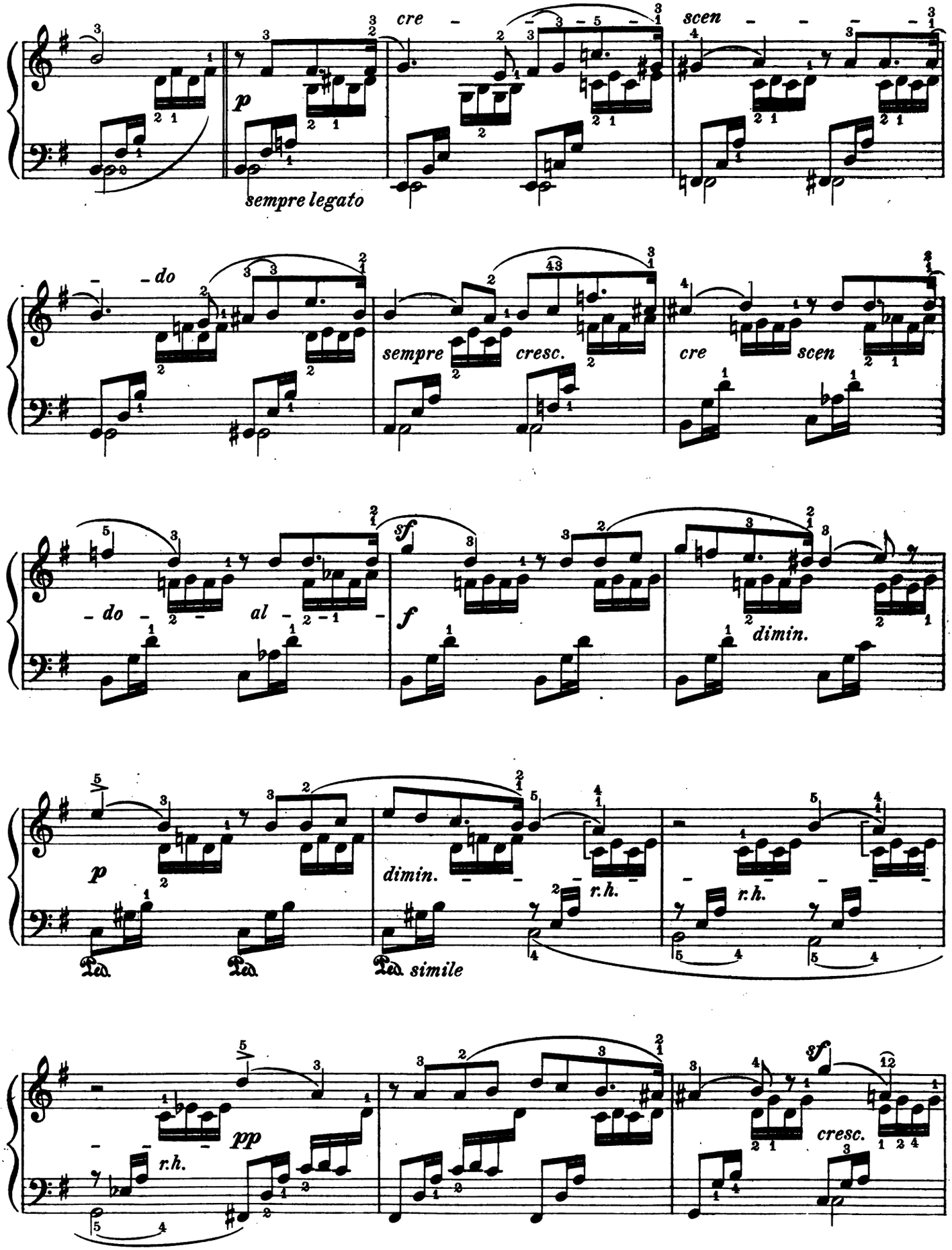
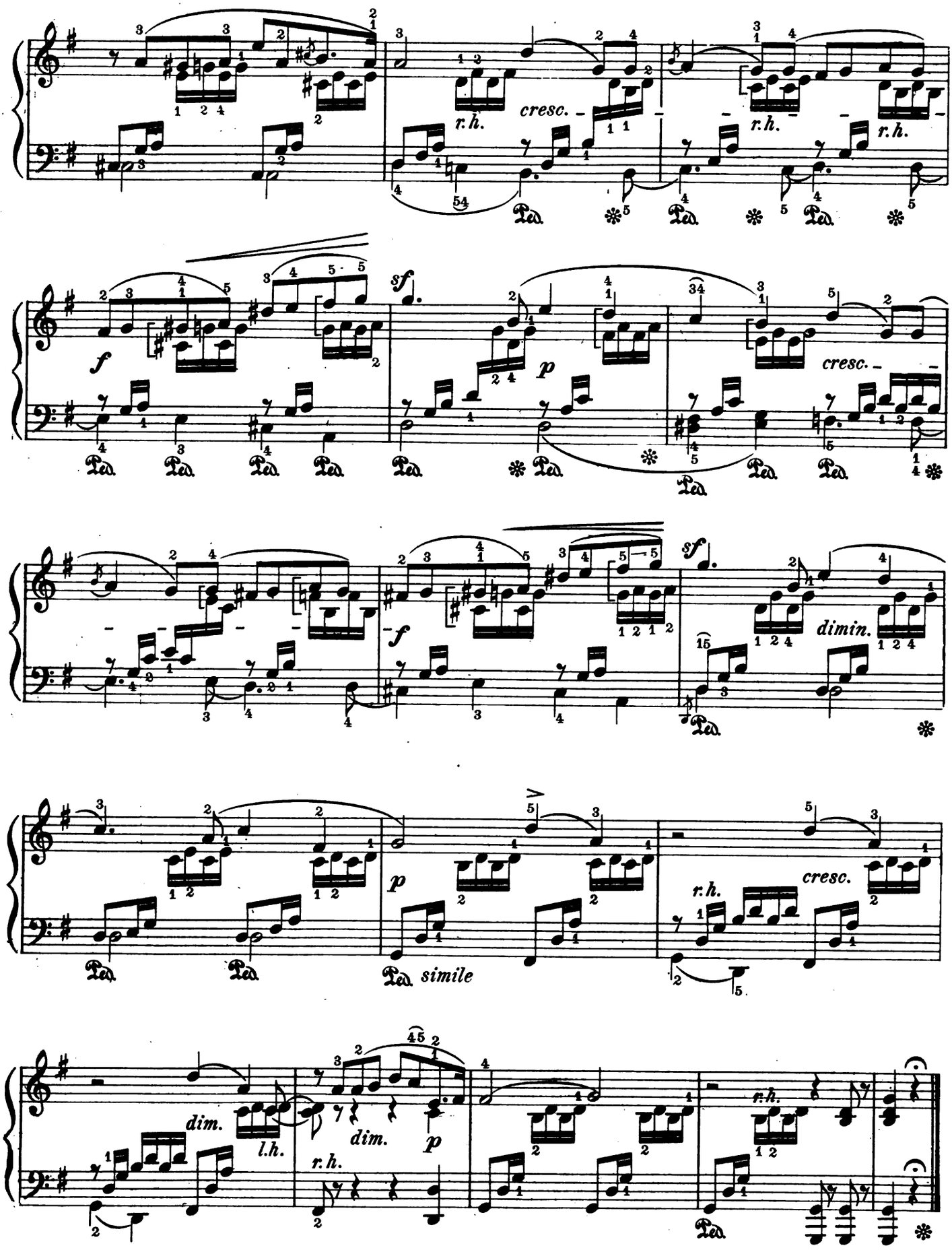

cre - - - - scen - - - -
p
sempre legato
- do
sempre cresc.
cre scen
sf
- do - al -
f
dimin.
p
dimin.
r.h.
r.h.
Ped. Ped. Ped. simile
pp
r.h.
sf
cresc.


r.h.
cresc.
r.h.
r.h.
f
sf
p
cresc.
sf
f
dimin.
p
simile
r.h.
cresc.
dim.
l.h.
r.h.
dim.
p
r.h.

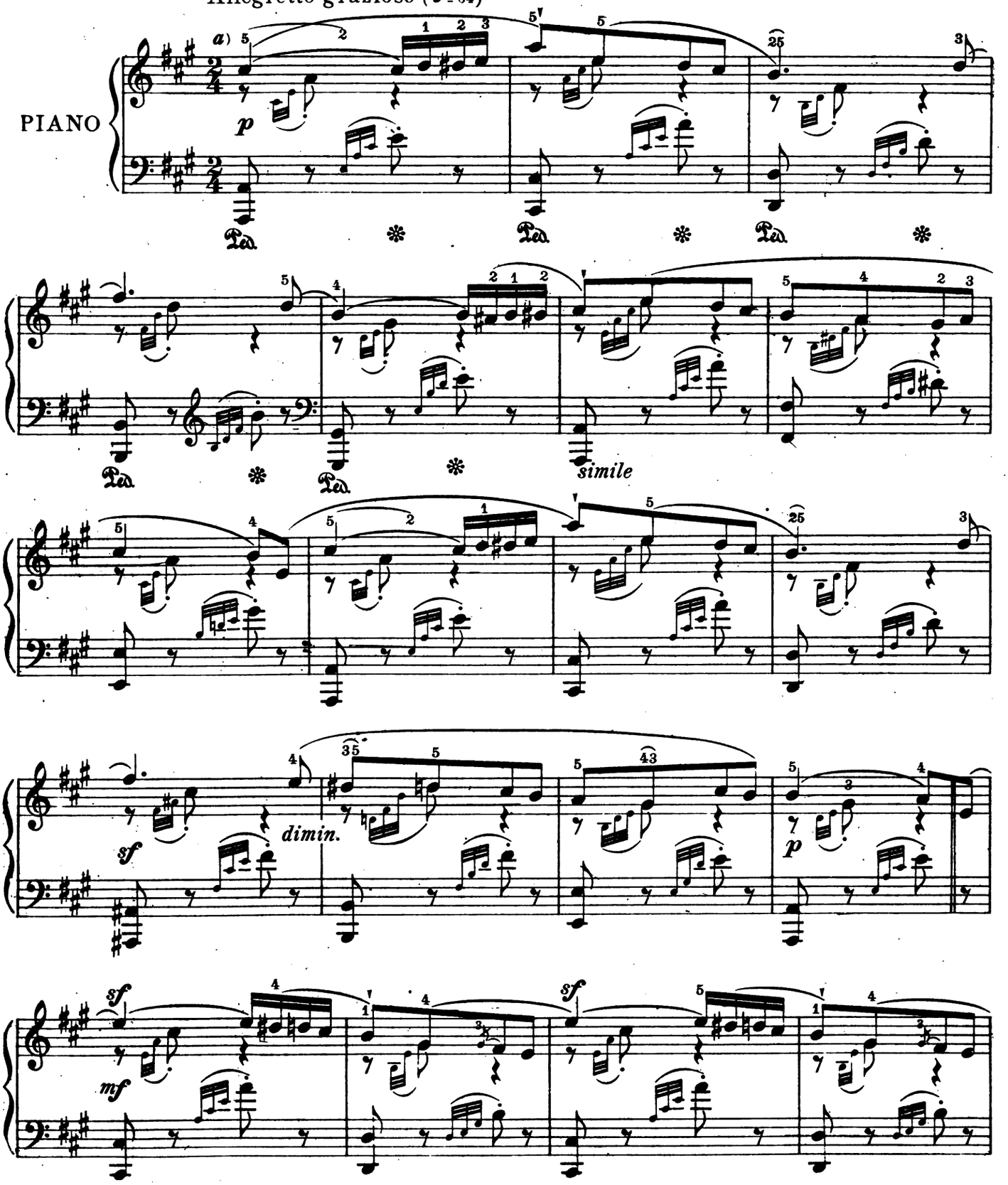
SONG WITHOUT WORDS, Nº 30 *)

(Composed in 1842)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 62, Nº 6

Allegretto grazioso (♩ = 84)



*) Commonly known as the "Spring Song"

a) The pedal must be freely used; the melody prominent throughout; the accompaniment light, and precisely like arpeggios; the lowermost basstone somewhat marked.

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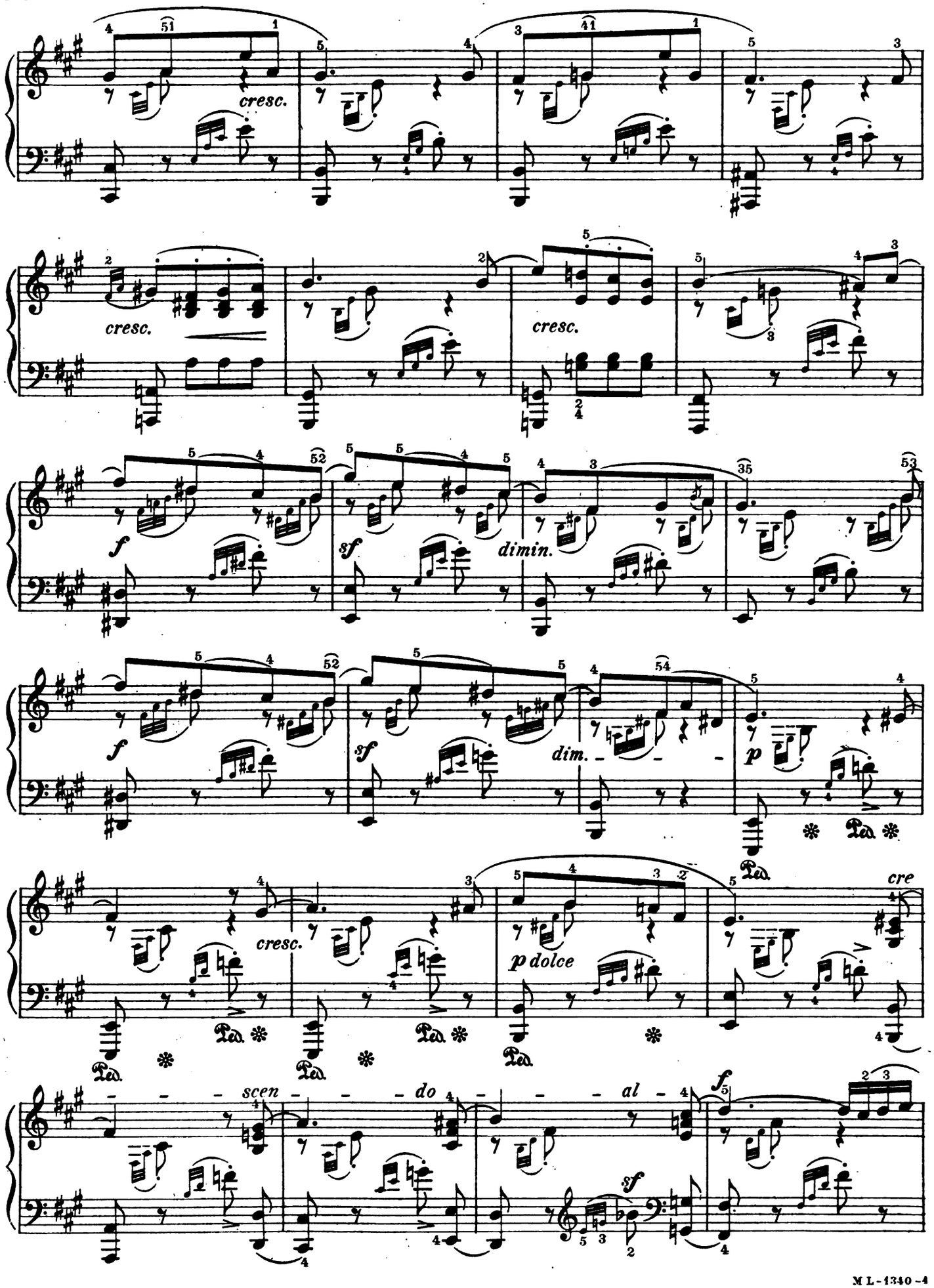
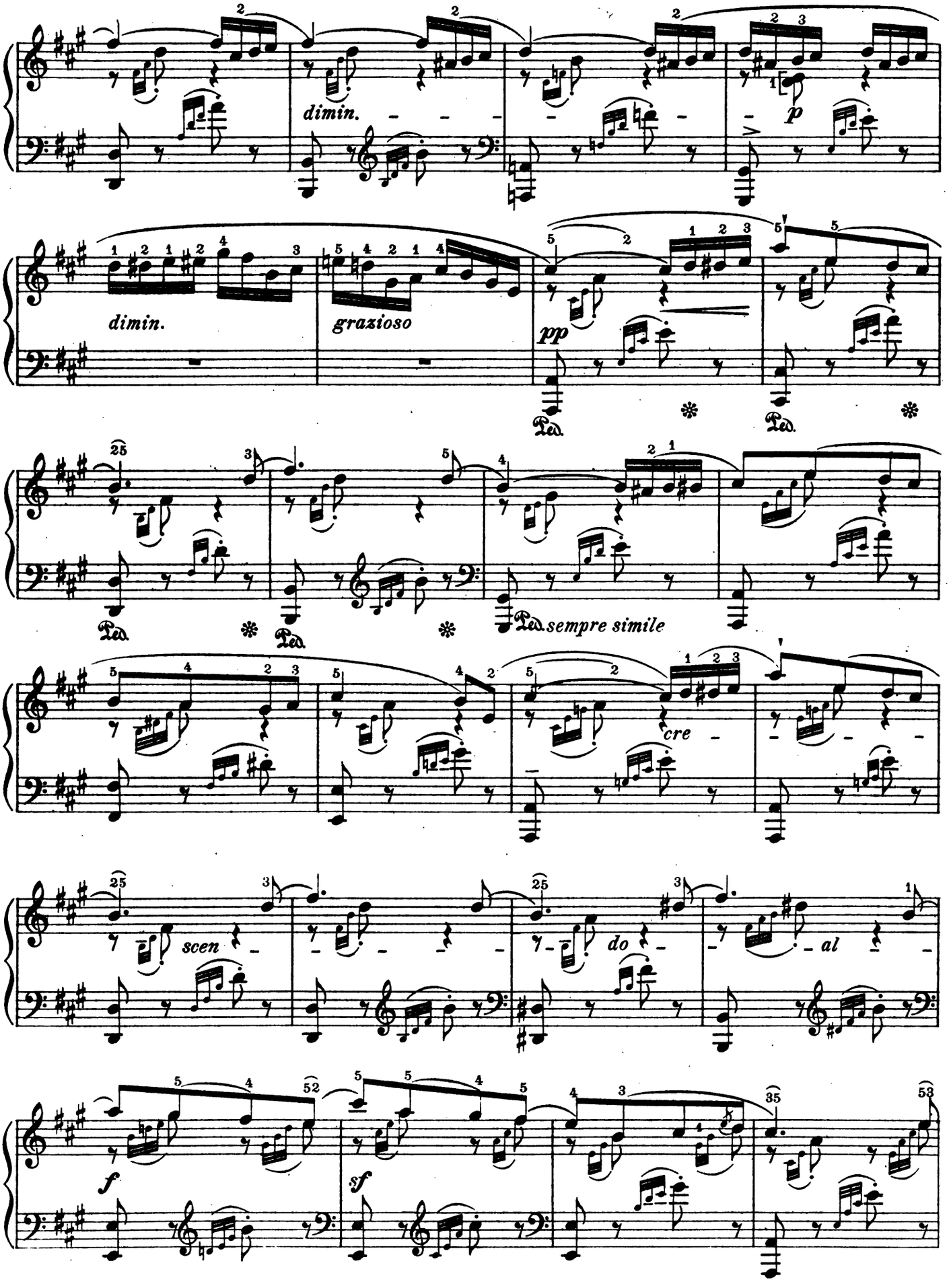
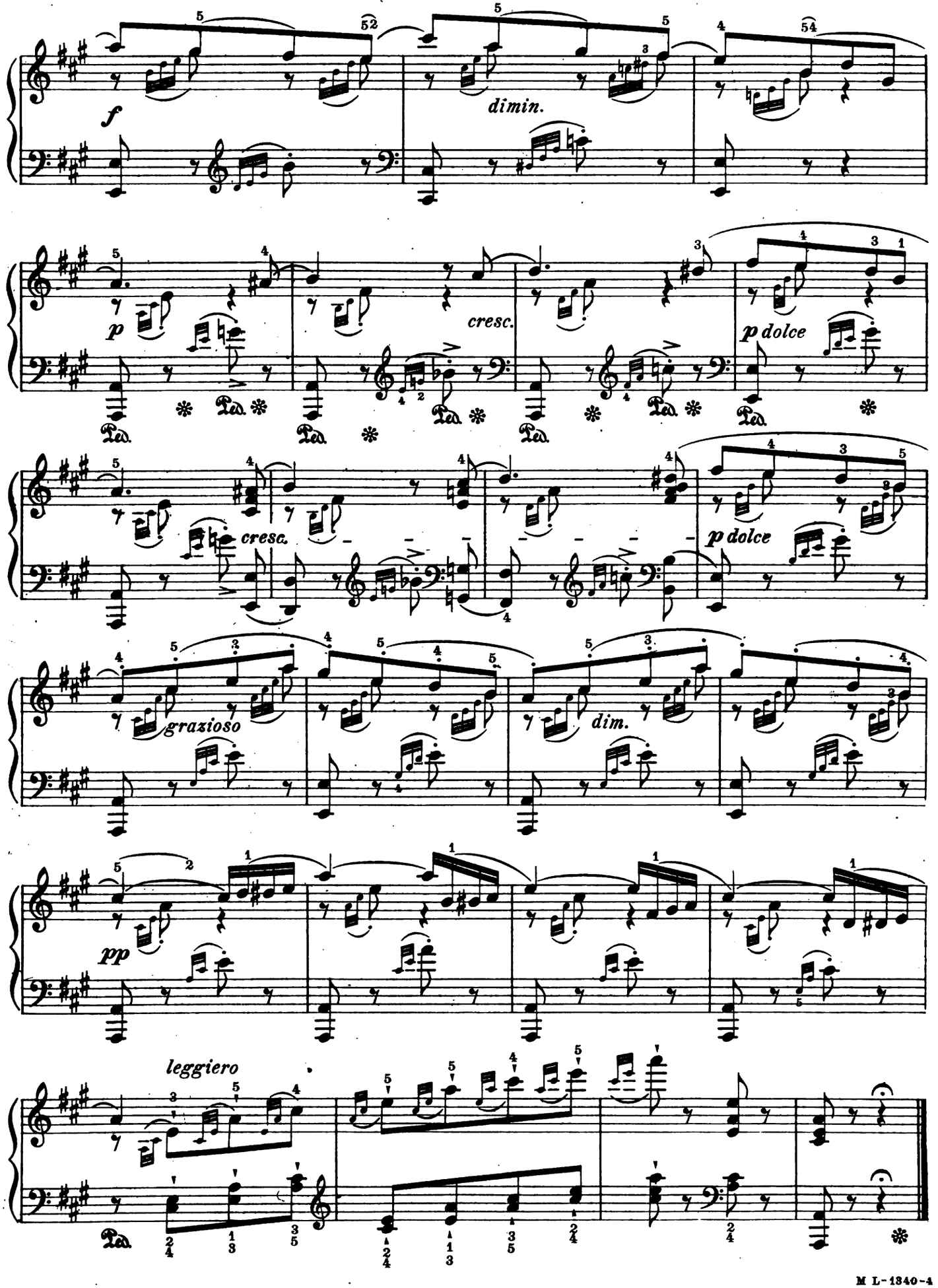

cresc.
cresc.
cresc.
f
sf
dimin.
f
sf
dim.
p
cresc.
p dolce
cre
scen - - - do - - - al -
f
sf


dimin.
p
dimin.
grazioso
pp
Ped.
Ped.
Ped.
Ped.
sempre simile
cre
scen
do
al
f
sf

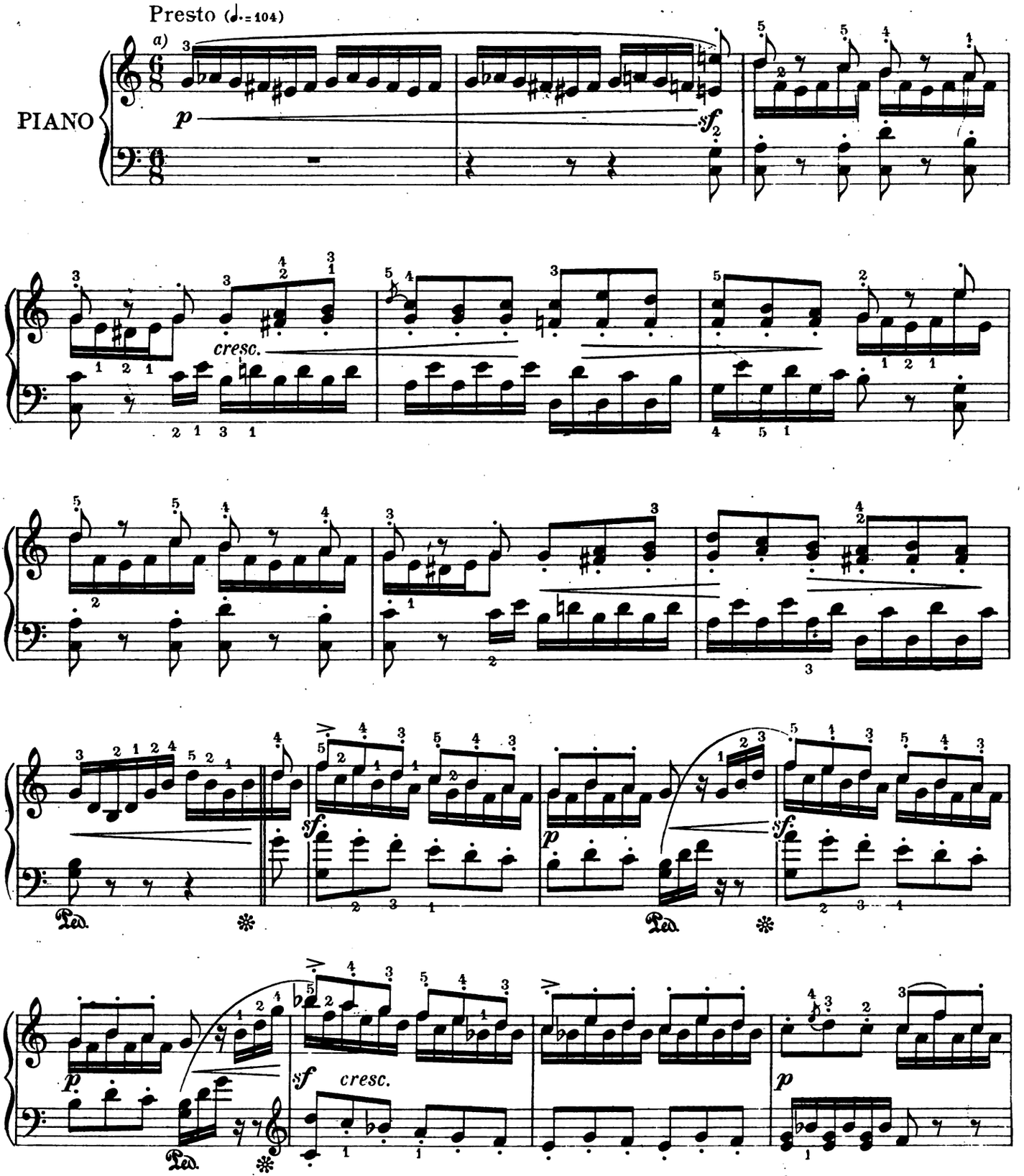

f
dimin.
p
cresc.
p dolce
cresc.
p dolce
grazioso
dim.
pp
leggiero

SONG WITHOUT WORDS, Nº 34*)

(Composed in 1843)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 67, Nº 4



*) Commonly known as the "Spinning Song."

a) To be played rapidly and lightly, and with free though cautious use of the pedal.

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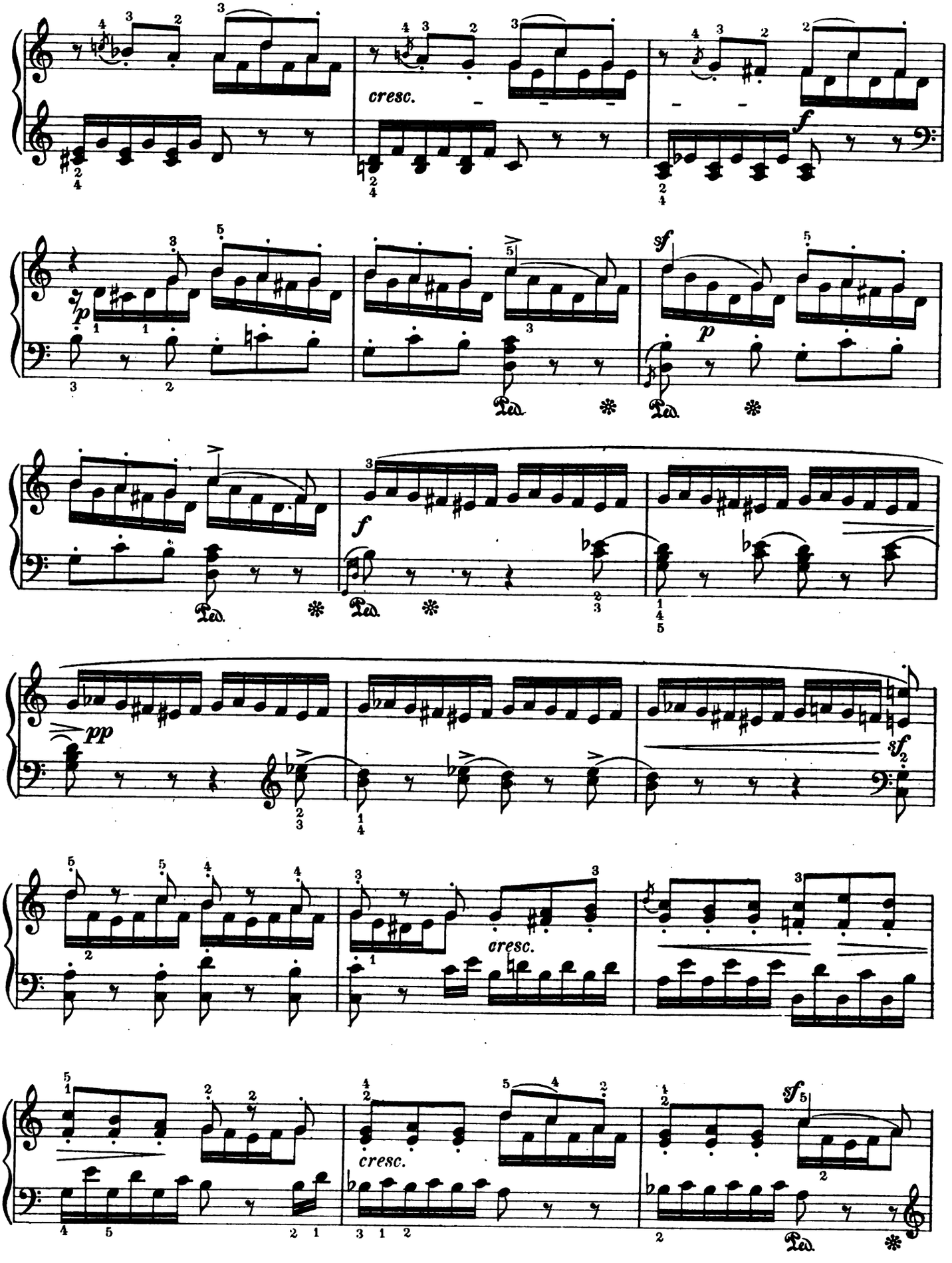
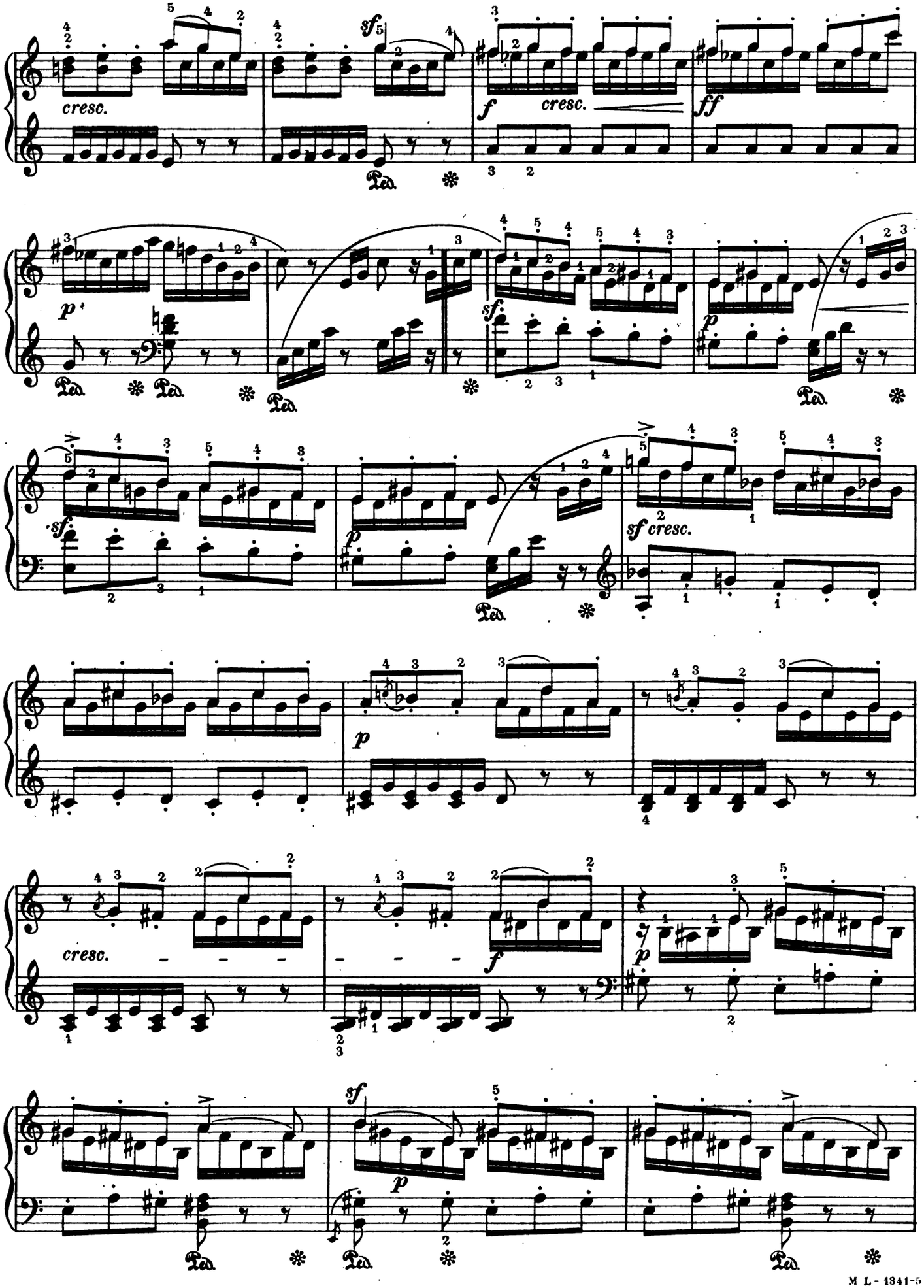
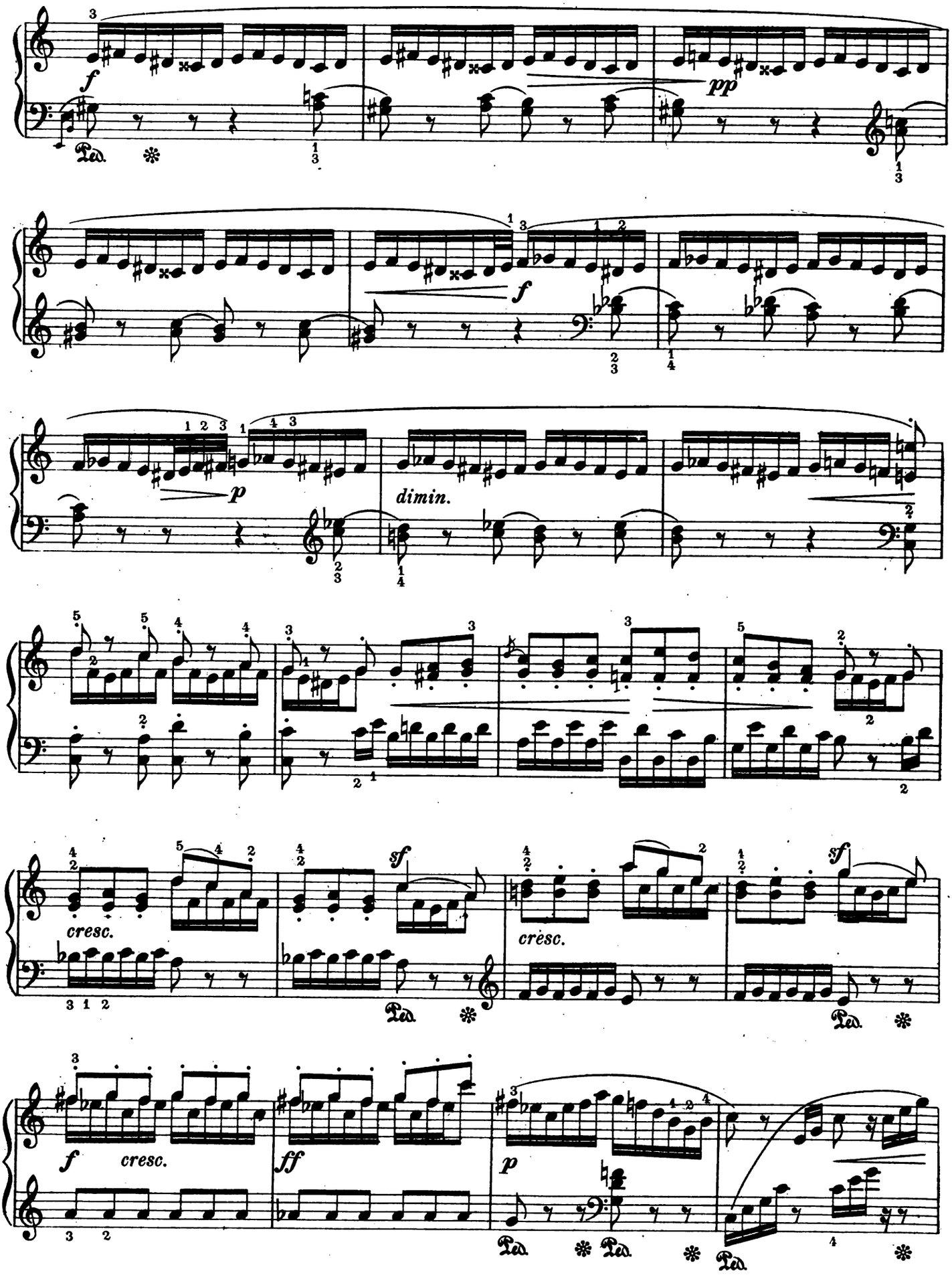
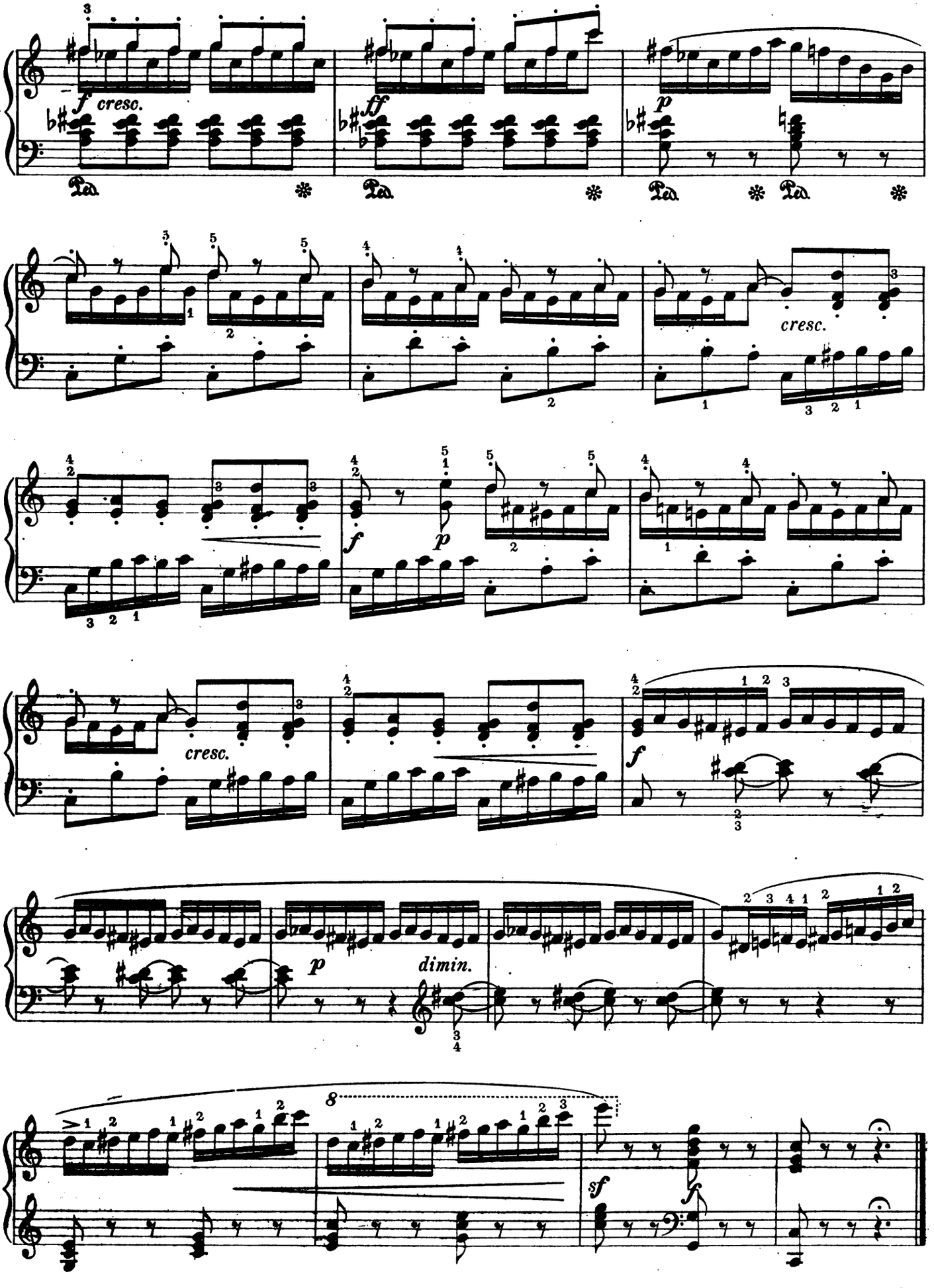

cresc.
f
p
sf
p
f
pp
sf
cresc.
cresc.
sf
Ped.


cresc.
sf
f
cresc.
ff
p
sf
p
sf
p
sf cresc.
p
cresc.
f
p
sf
p
Ped.


f
pp
f
p
dimin.
cresc.
sf
cresc.
sf
f
cresc.
ff
p


f cresc.
ff
p
Ped.
cresc.
f
p
cresc.
f
p
dimin.
8
sf
f

SONG WITHOUT WORDS, Nº 47

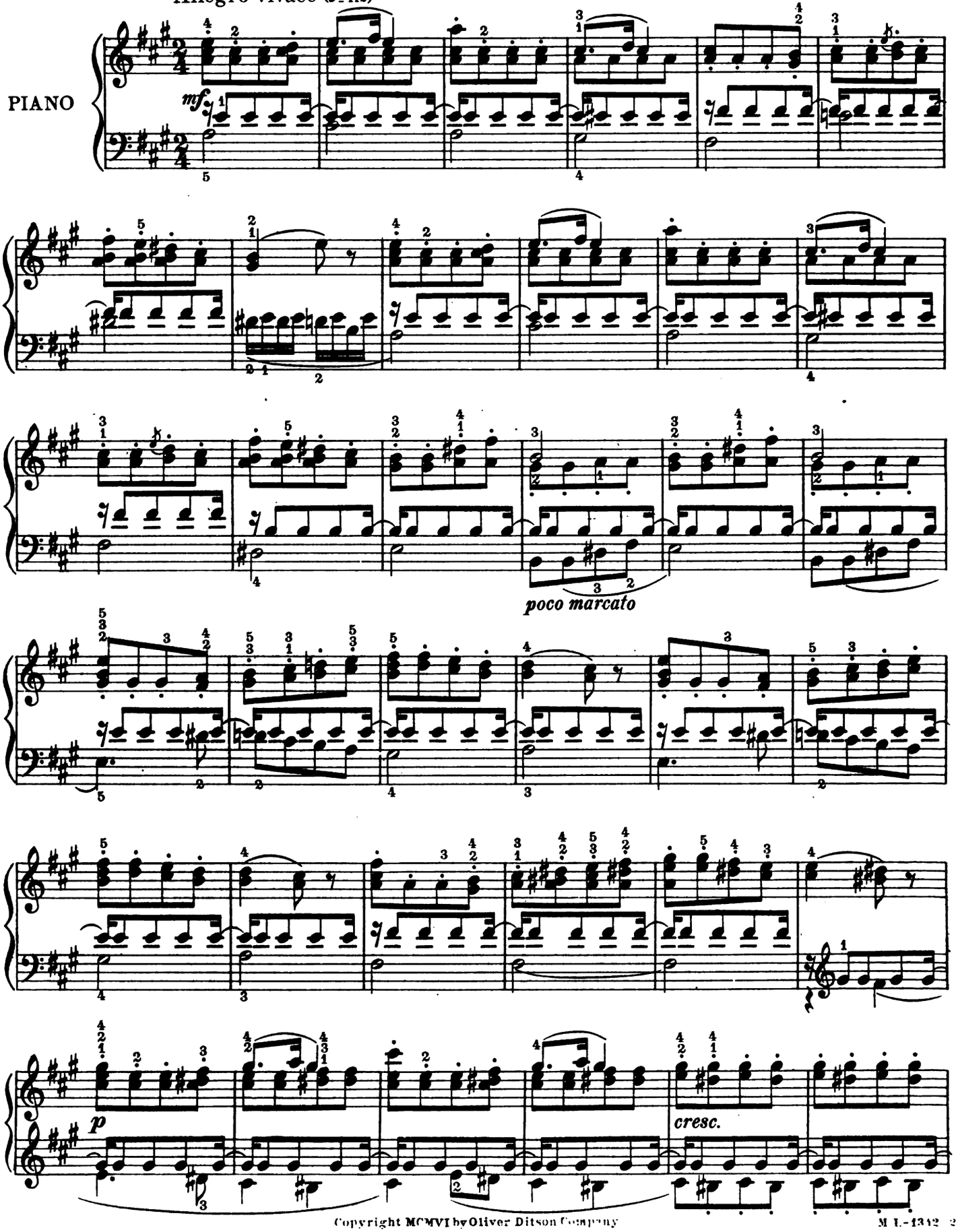
(Composed in 1845)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN, Op. 102, Nº 5

Allegro vivace (♩= 112)

PIANO



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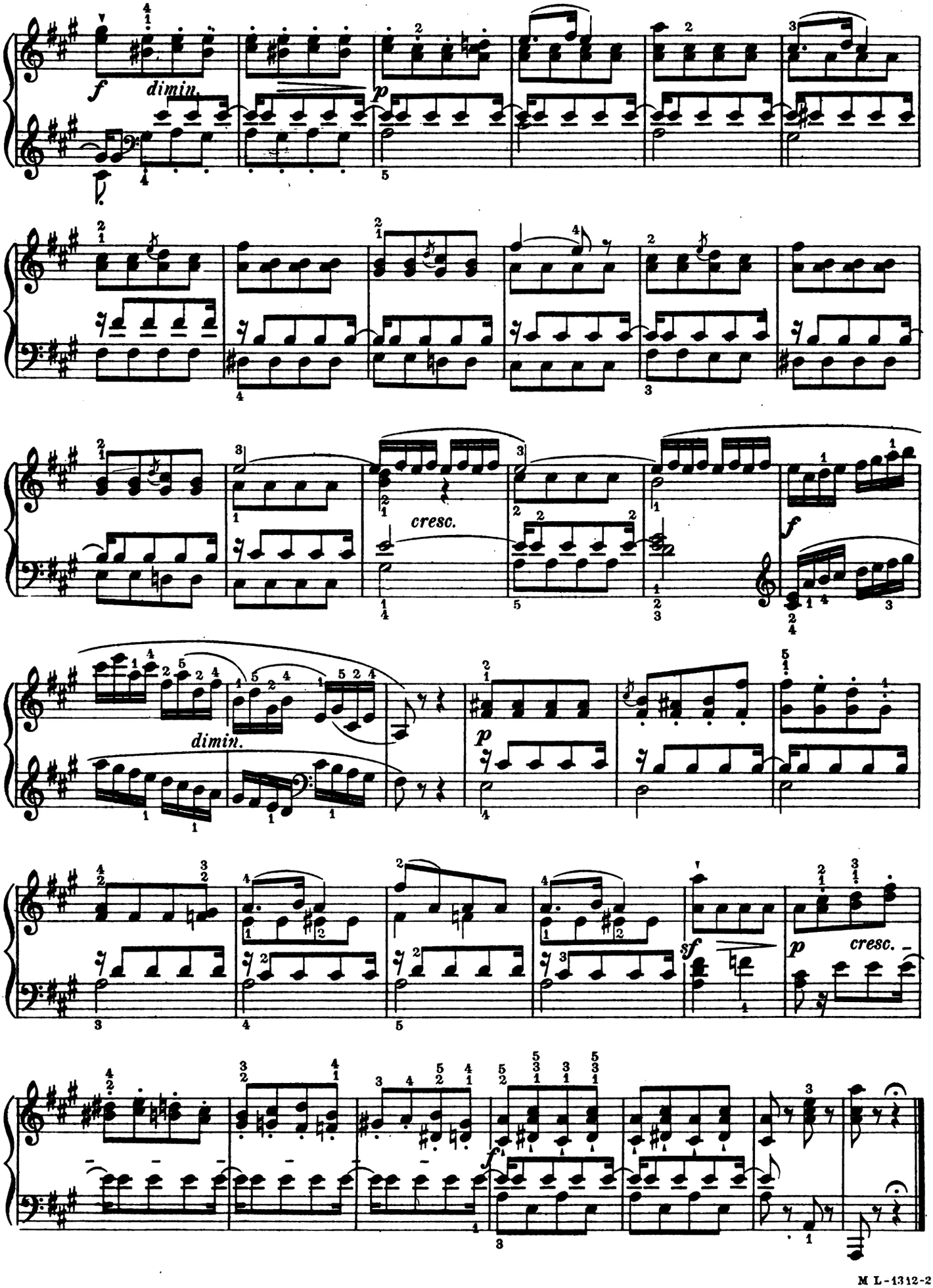
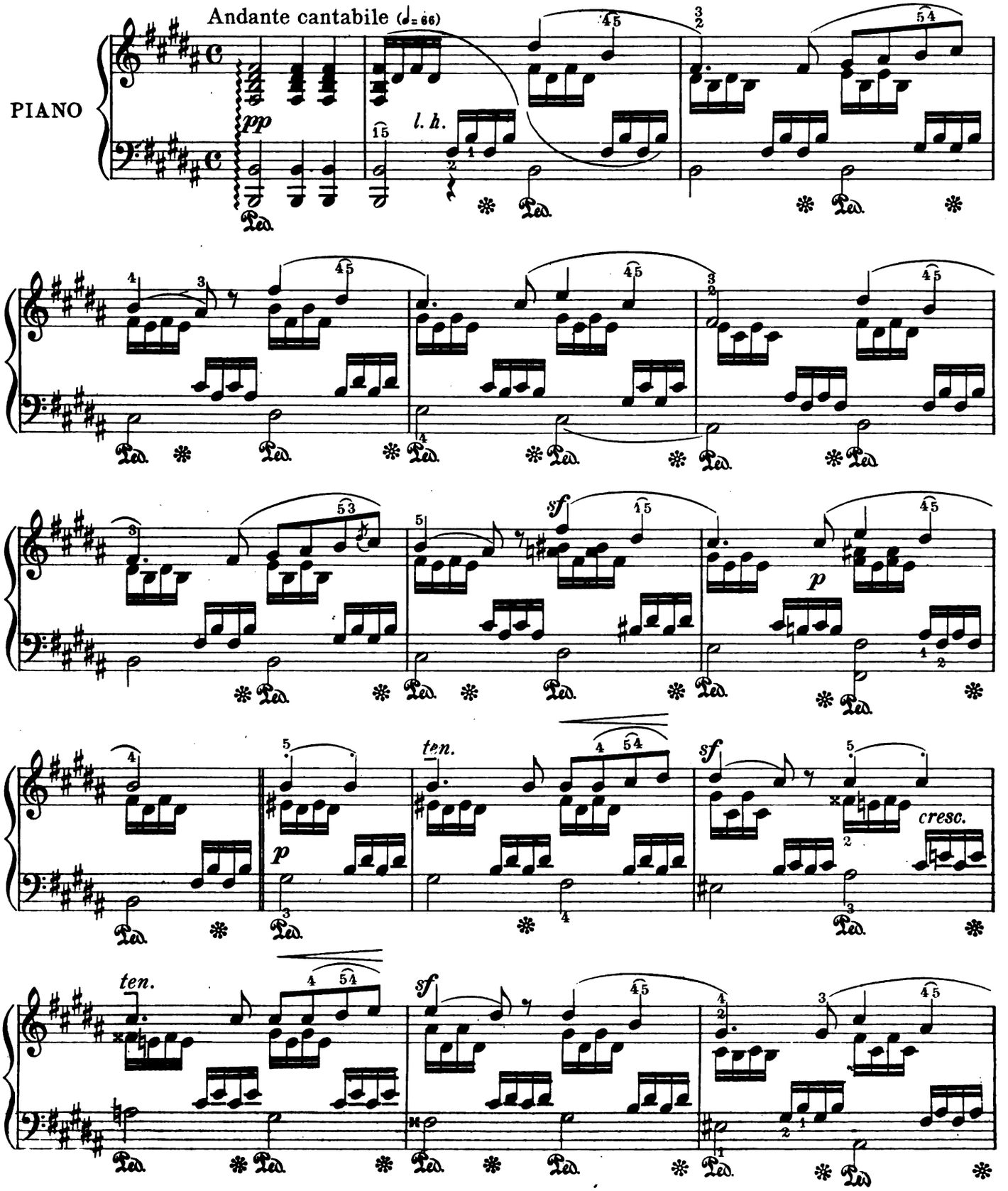

f
dimin.
p
cresc.
f
dimin.
p
sf
p
cresc.
f

ANDANTE CANTABILE, in B major

(Composed in 1838: published in January, 1839)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



The first movement of the Andante cantabile e Presto agitato in B, written for the "Musical Album" (1839).

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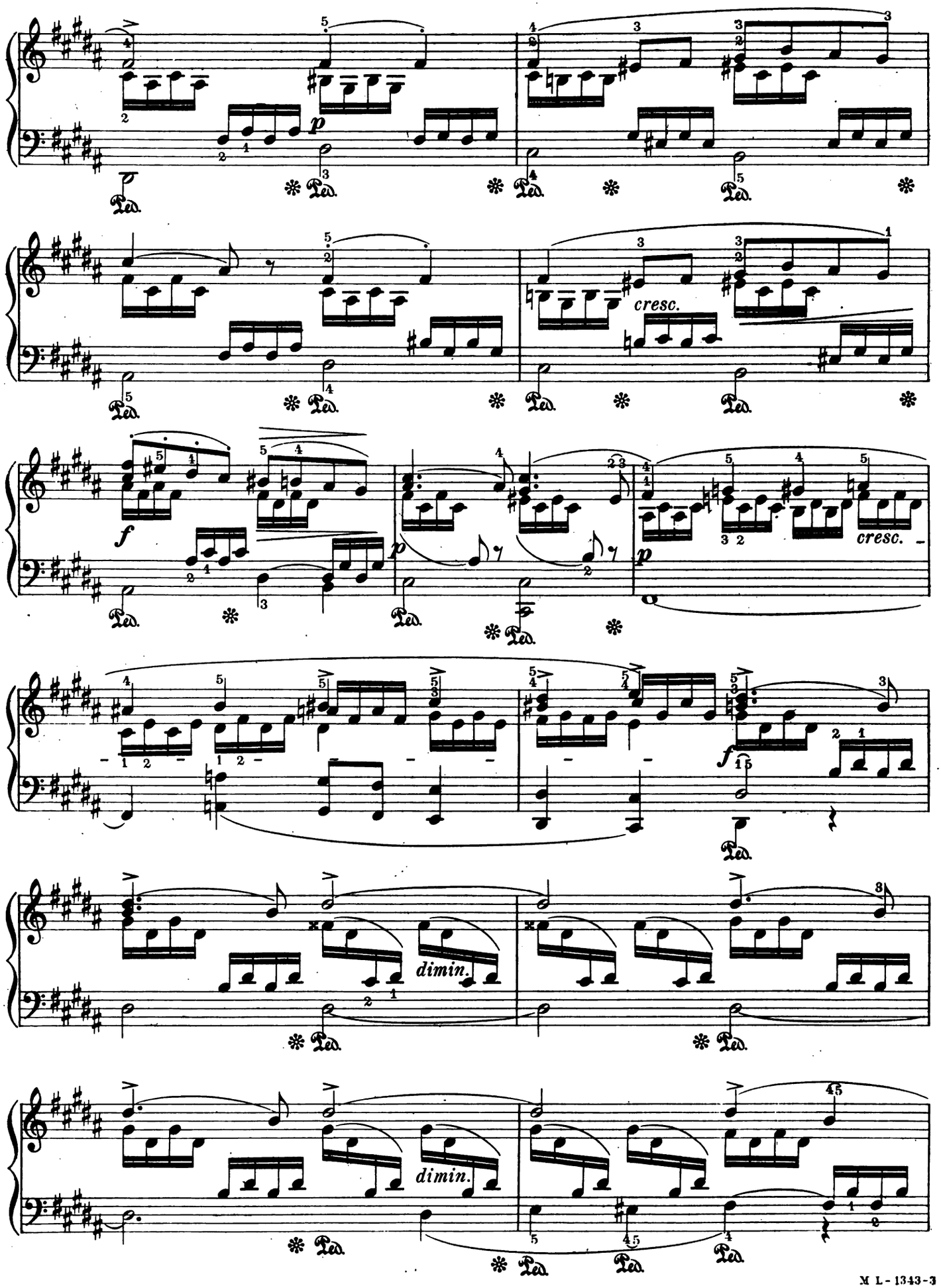
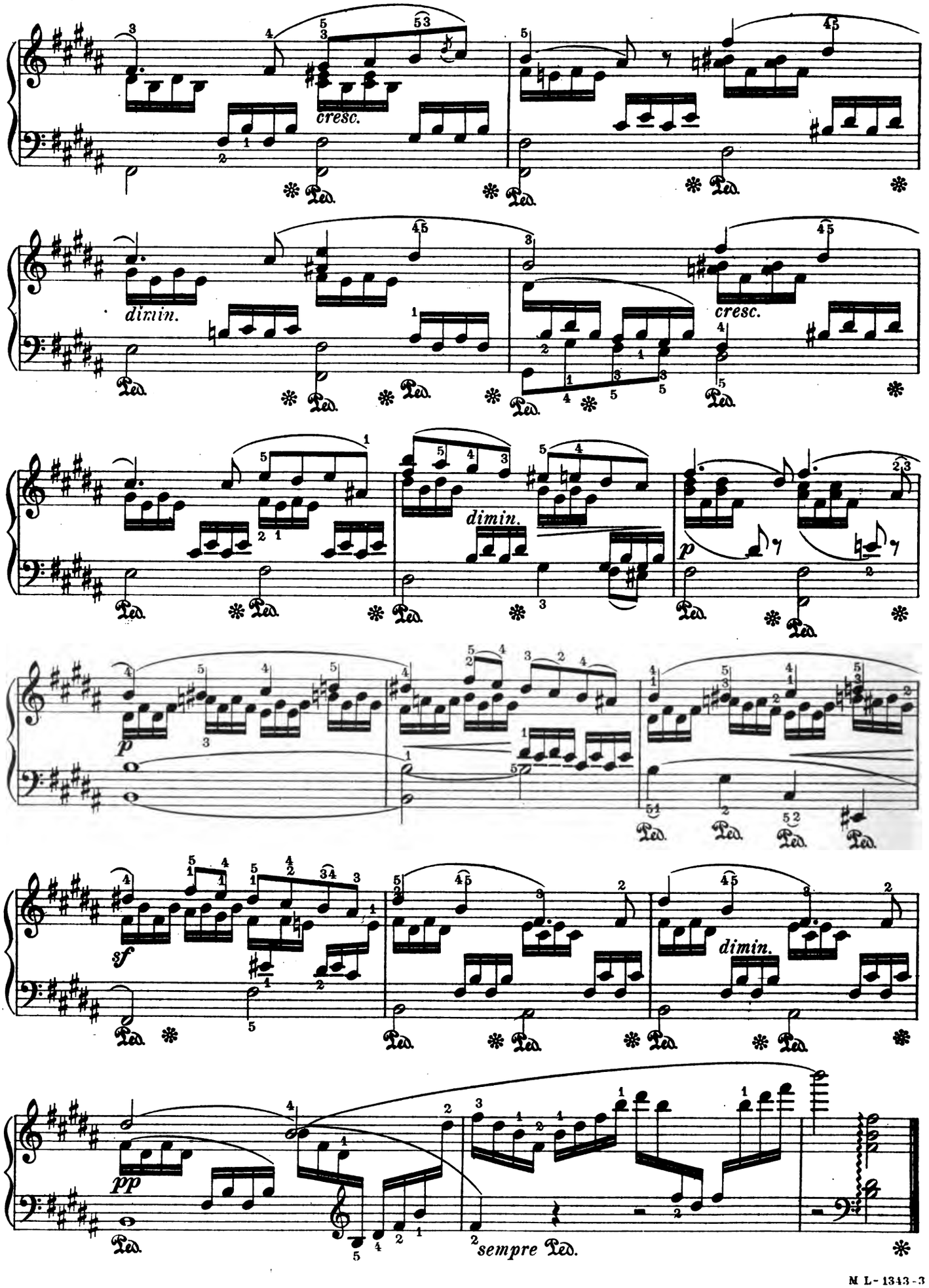

p
cresc.
f
p
cresc.
p
f
dimin.
dimin.

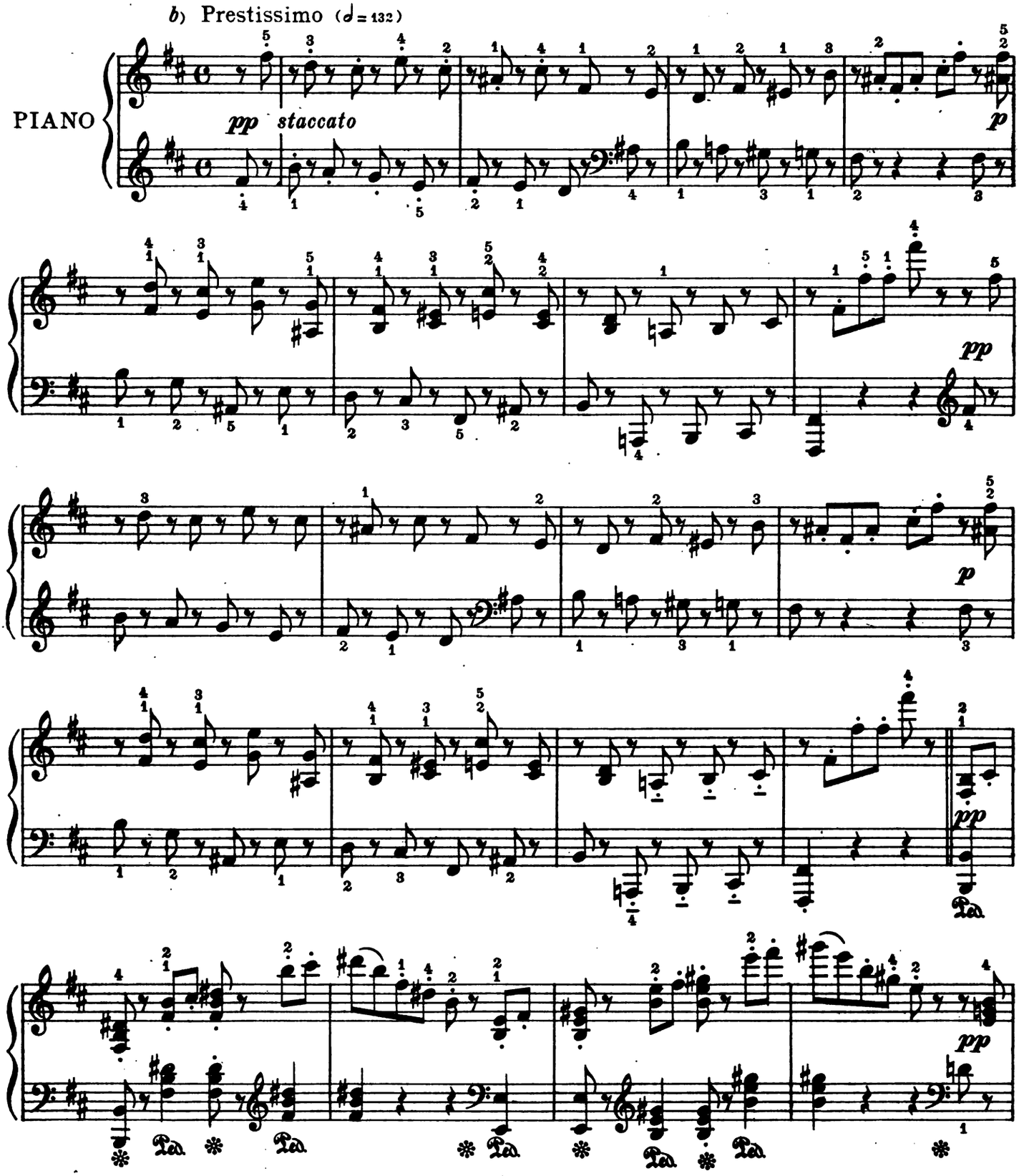

cresc.
dimin.
cresc.
dimin.
p
p
dimin.
sf
pp
sempre Ped.

SCHERZO, in B Minor

(Published in 1829 a))

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



a) In the „Berliner Allgemeine Musikalische Zeitung" for September, 1829. First published singly in May, 1838.
b) To be played with rapidity, and with crisp, bright touch.

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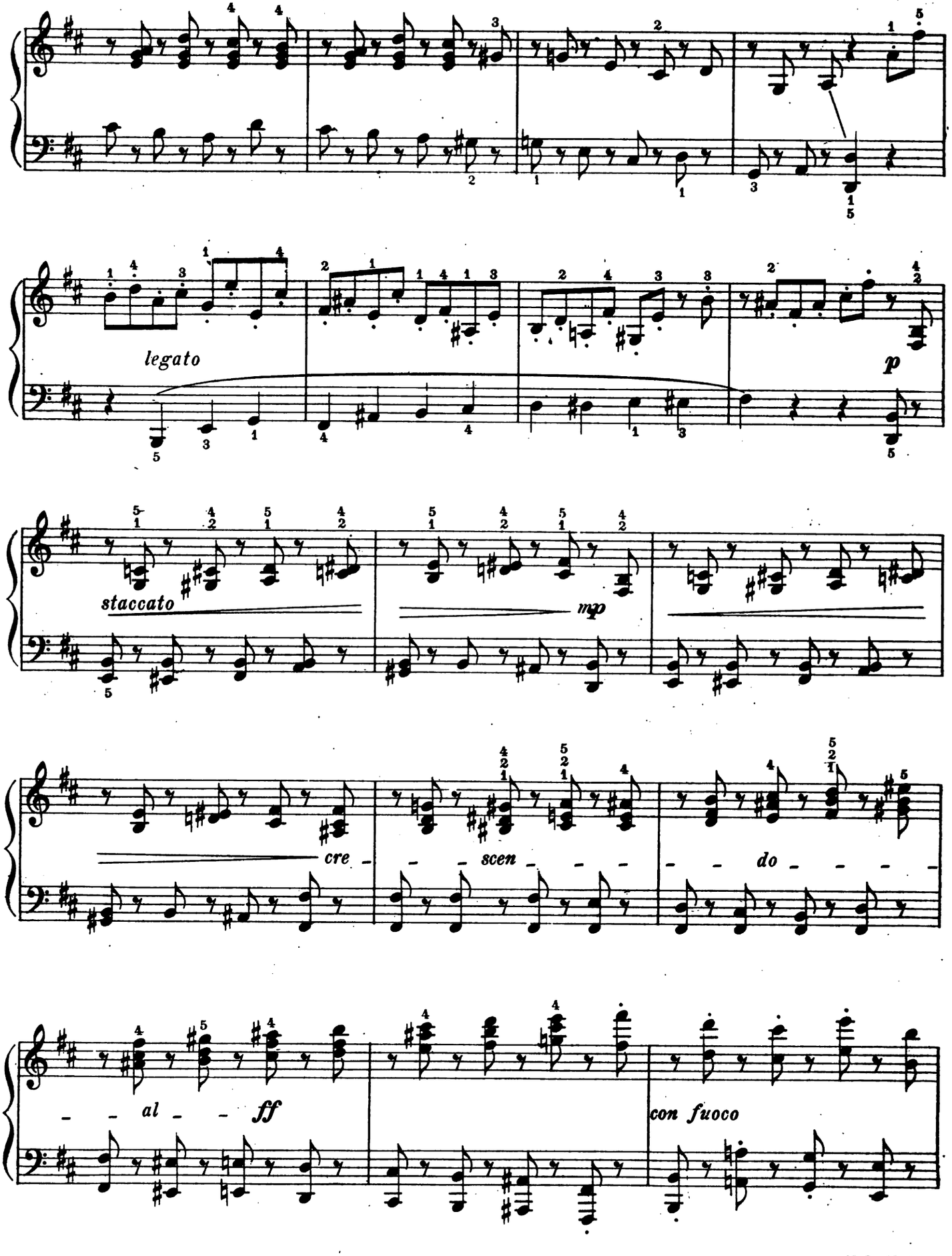
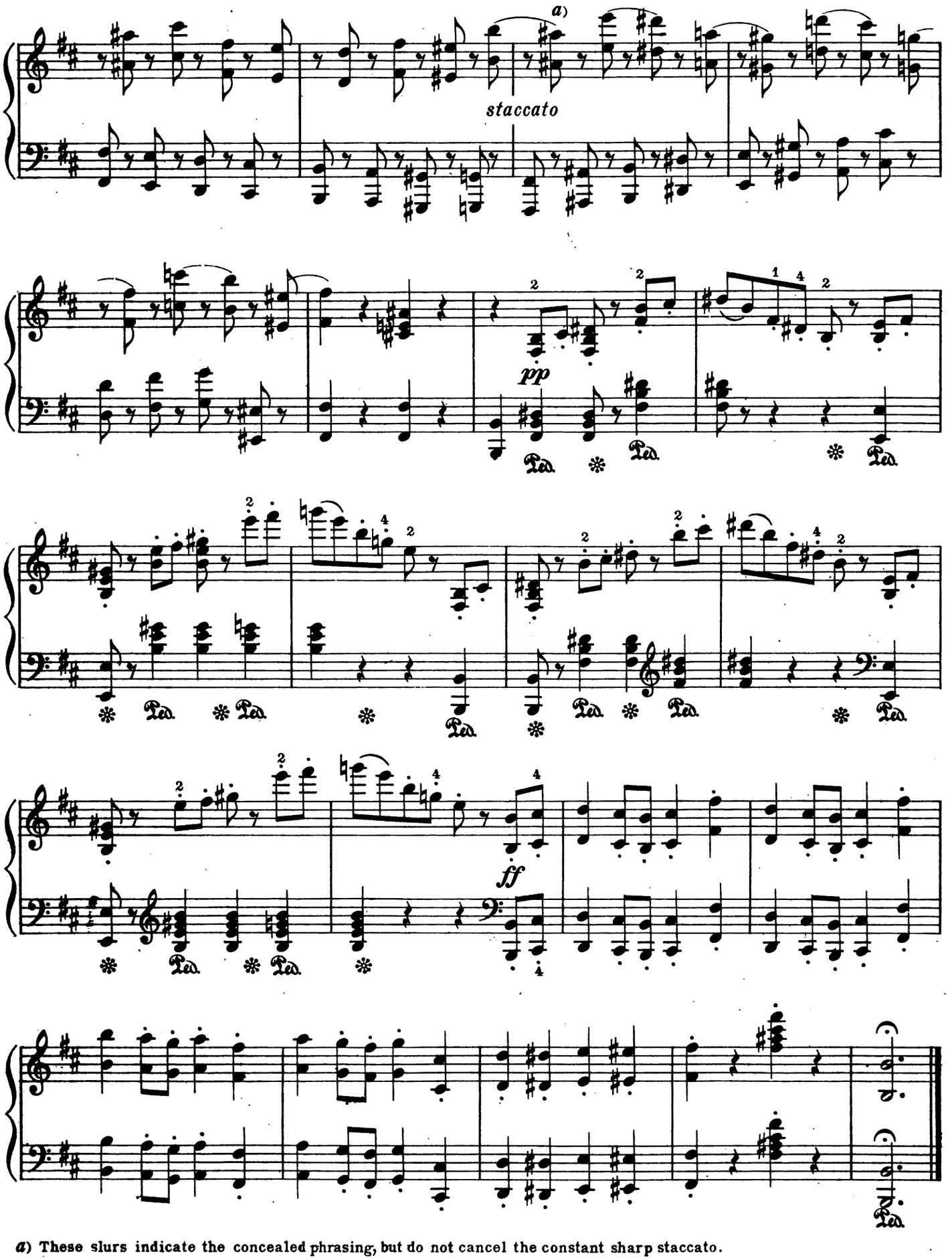

legato
p
staccato
mp
cre - - - scen - - - - do - - - - -
- - al - - ff
con fuoco



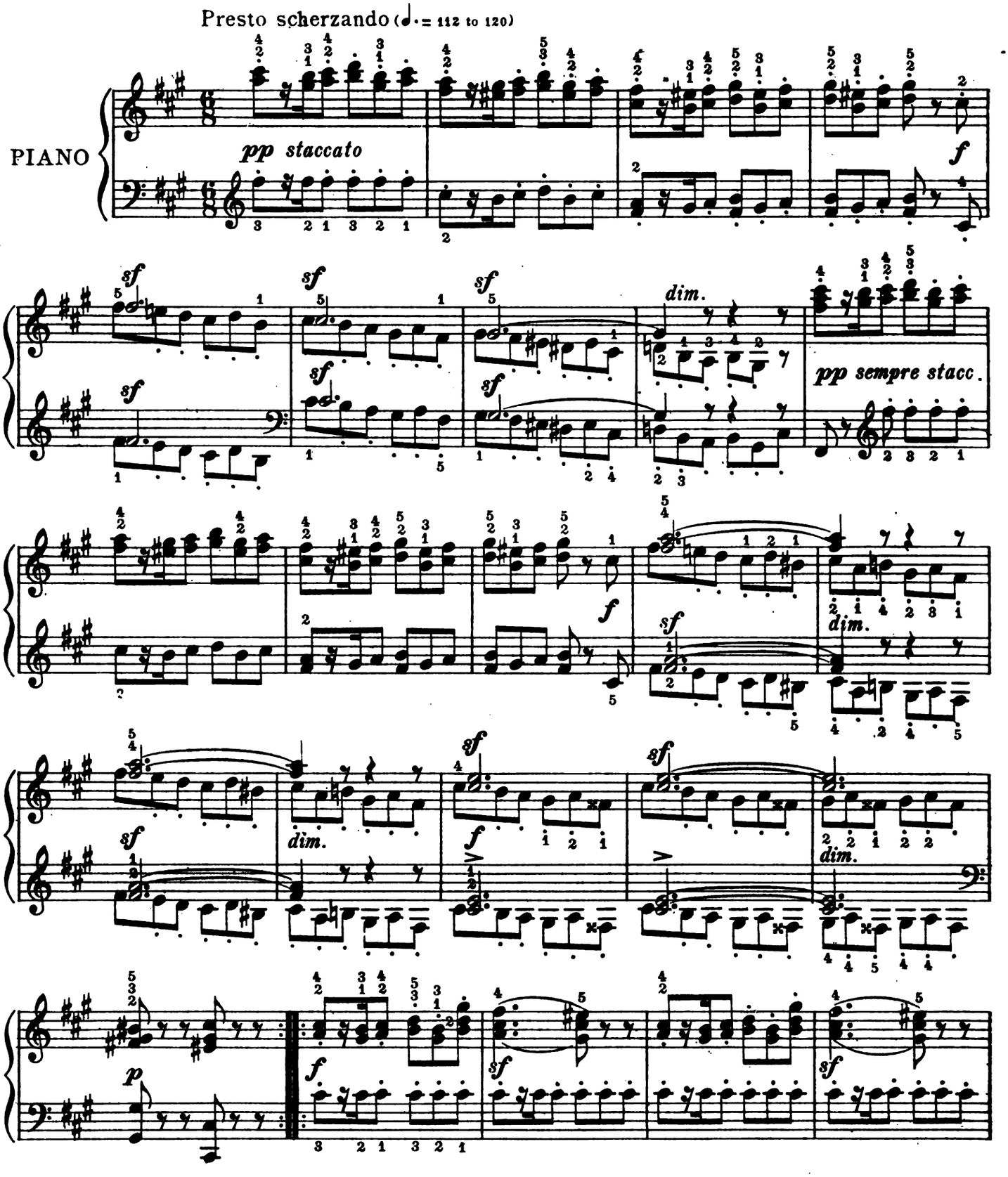
a) These slurs indicate the concealed phrasing, but do not cancel the constant sharp staccato.

SCHERZO A CAPRICCIO

(Date of composition uncertain)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



Written for the "Album des Pianistes" To be played with considerable vigor and brilliancy, but great expression. The pedal is necessary, but must be prudently employed.

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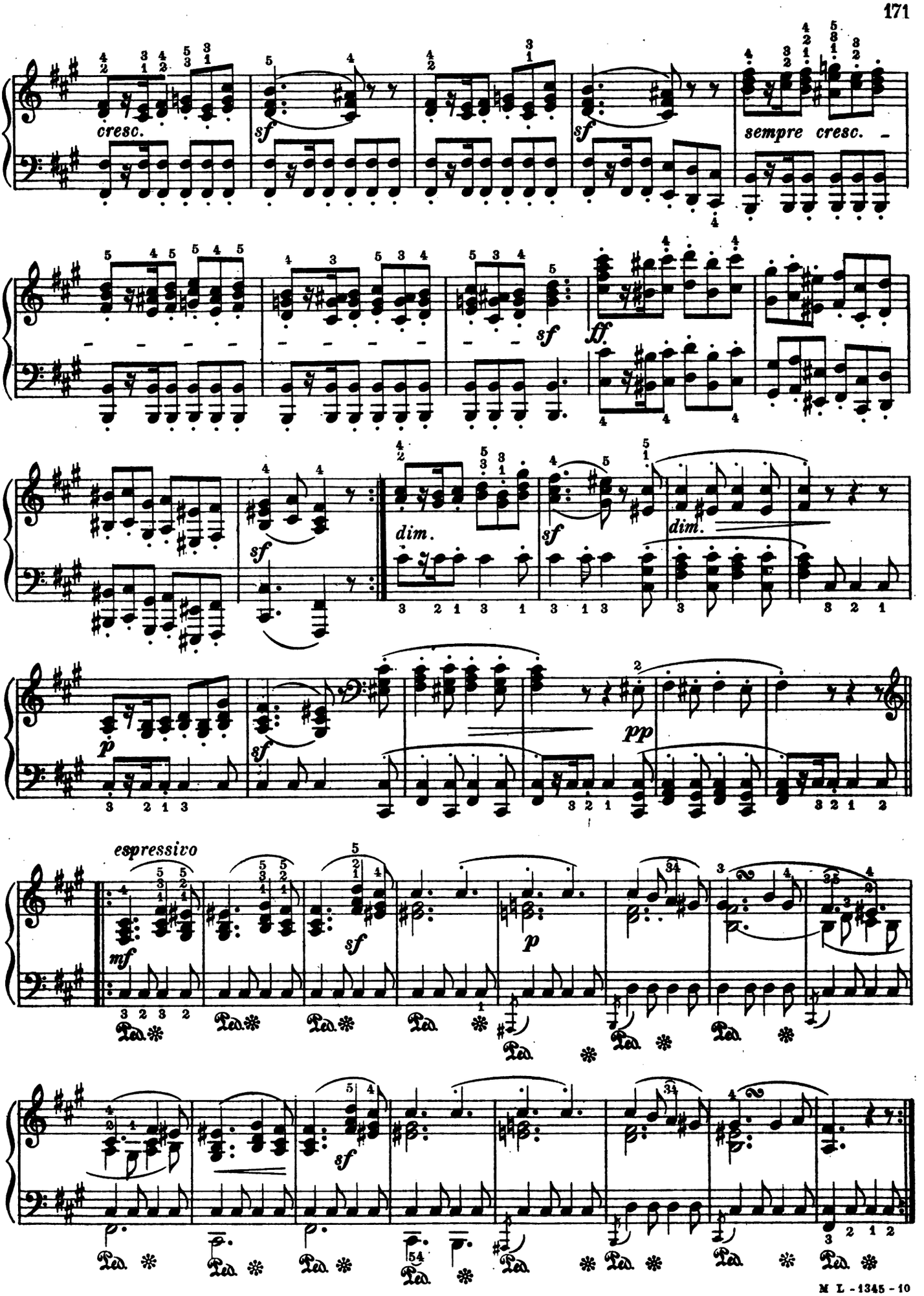
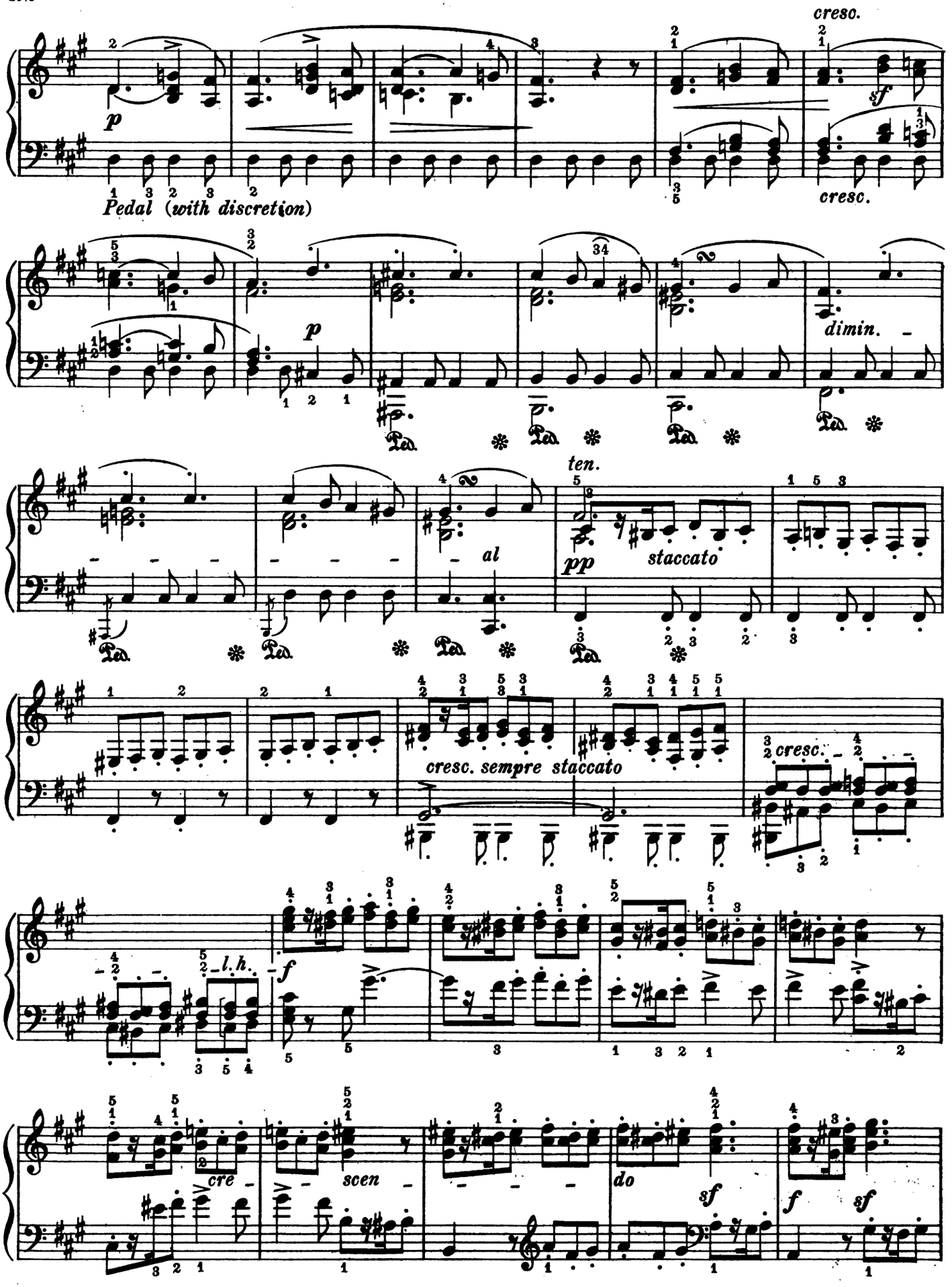
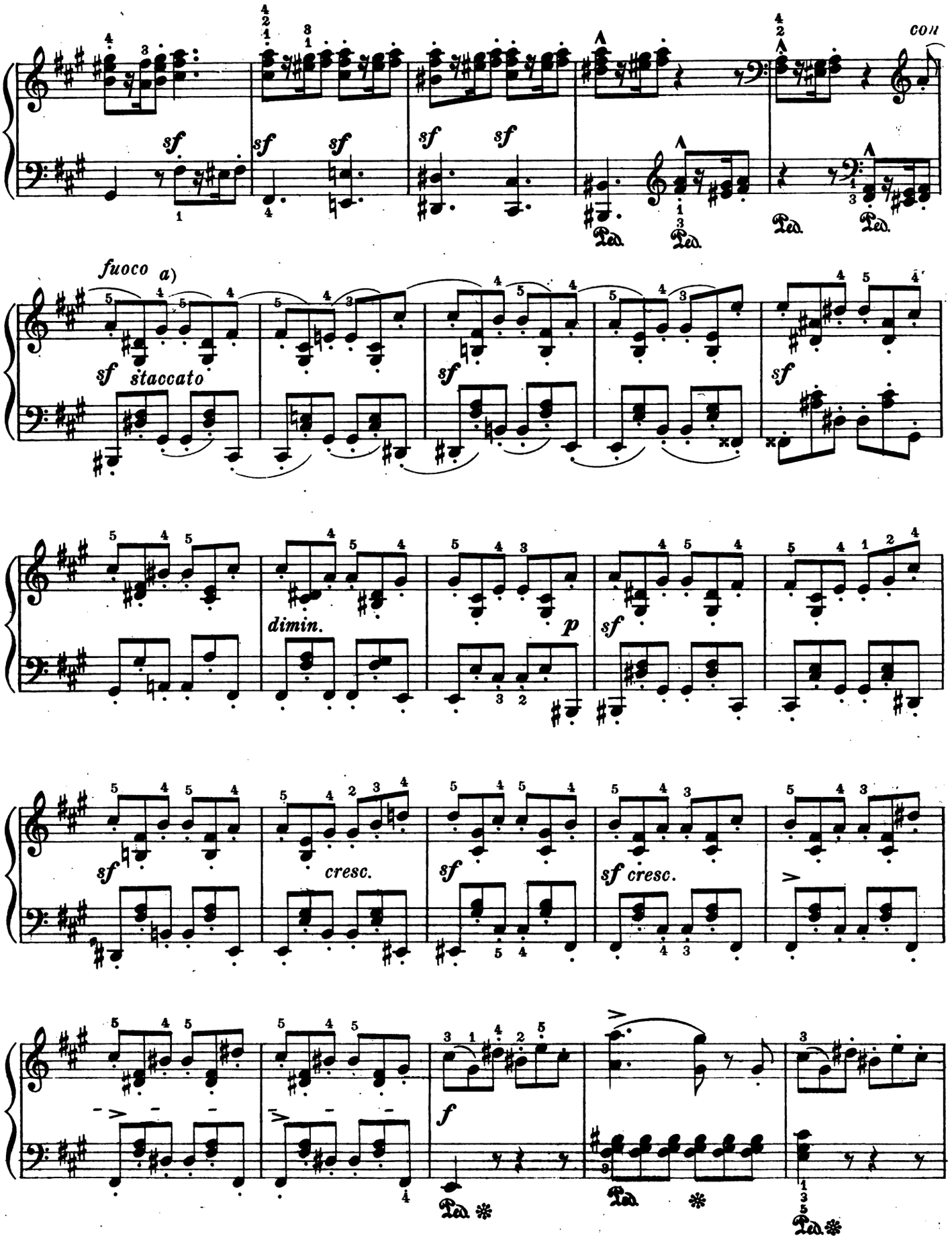
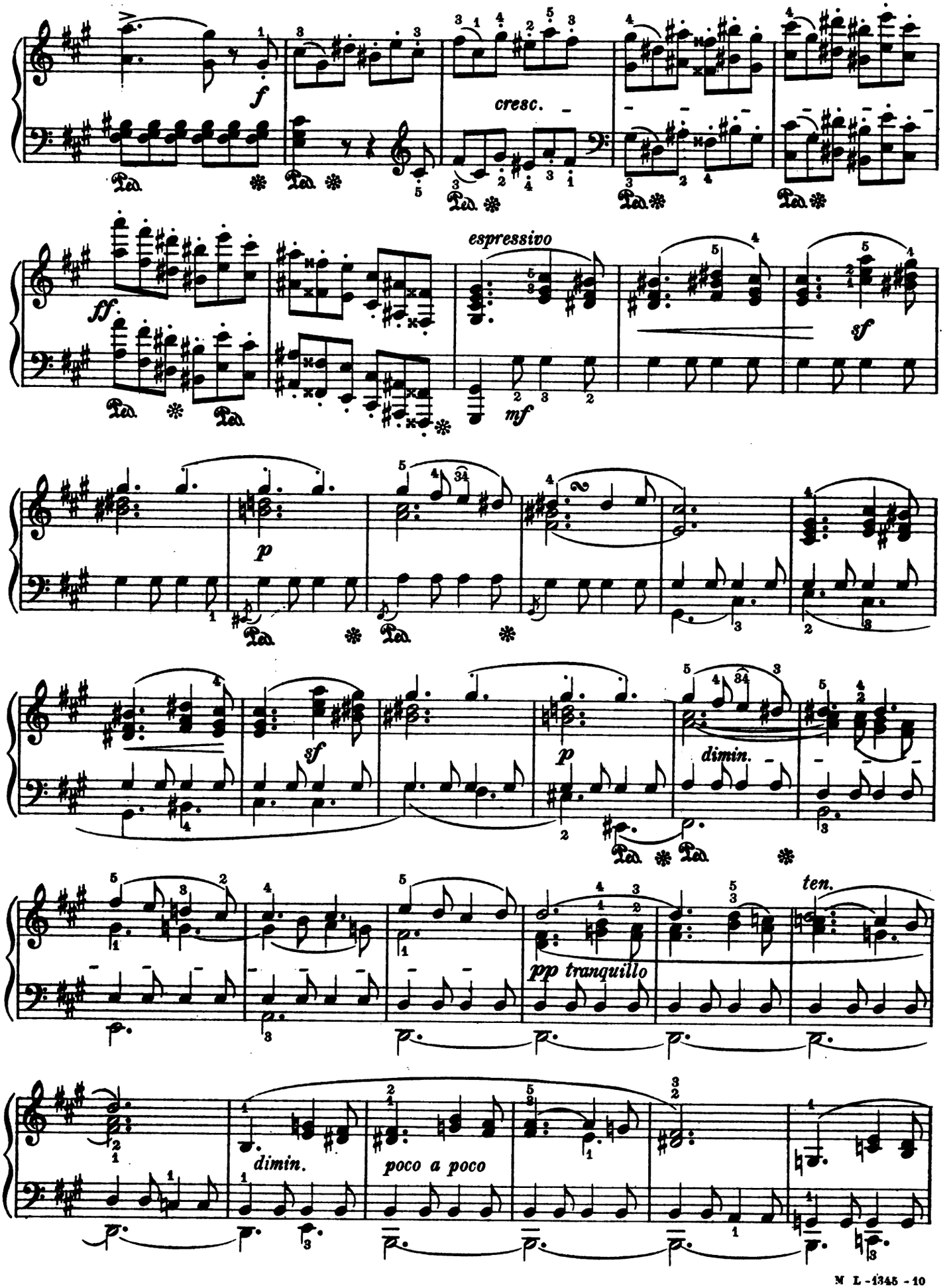
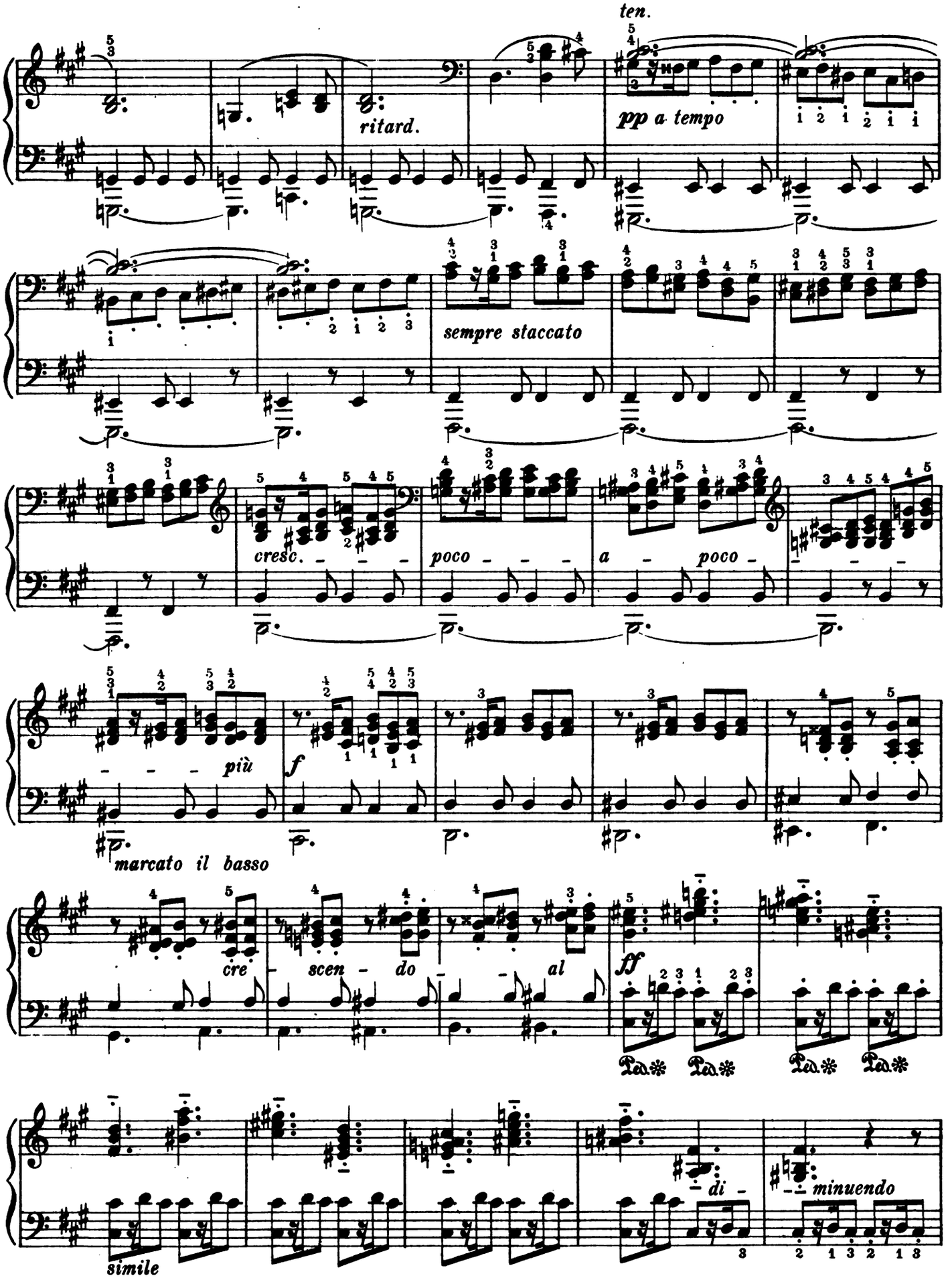

cresc.
sf
sf
sempre cresc.
sf
ff
sf
dim.
sf
dim.
p
sf
pp
espressivo
mf
sf
p
sf

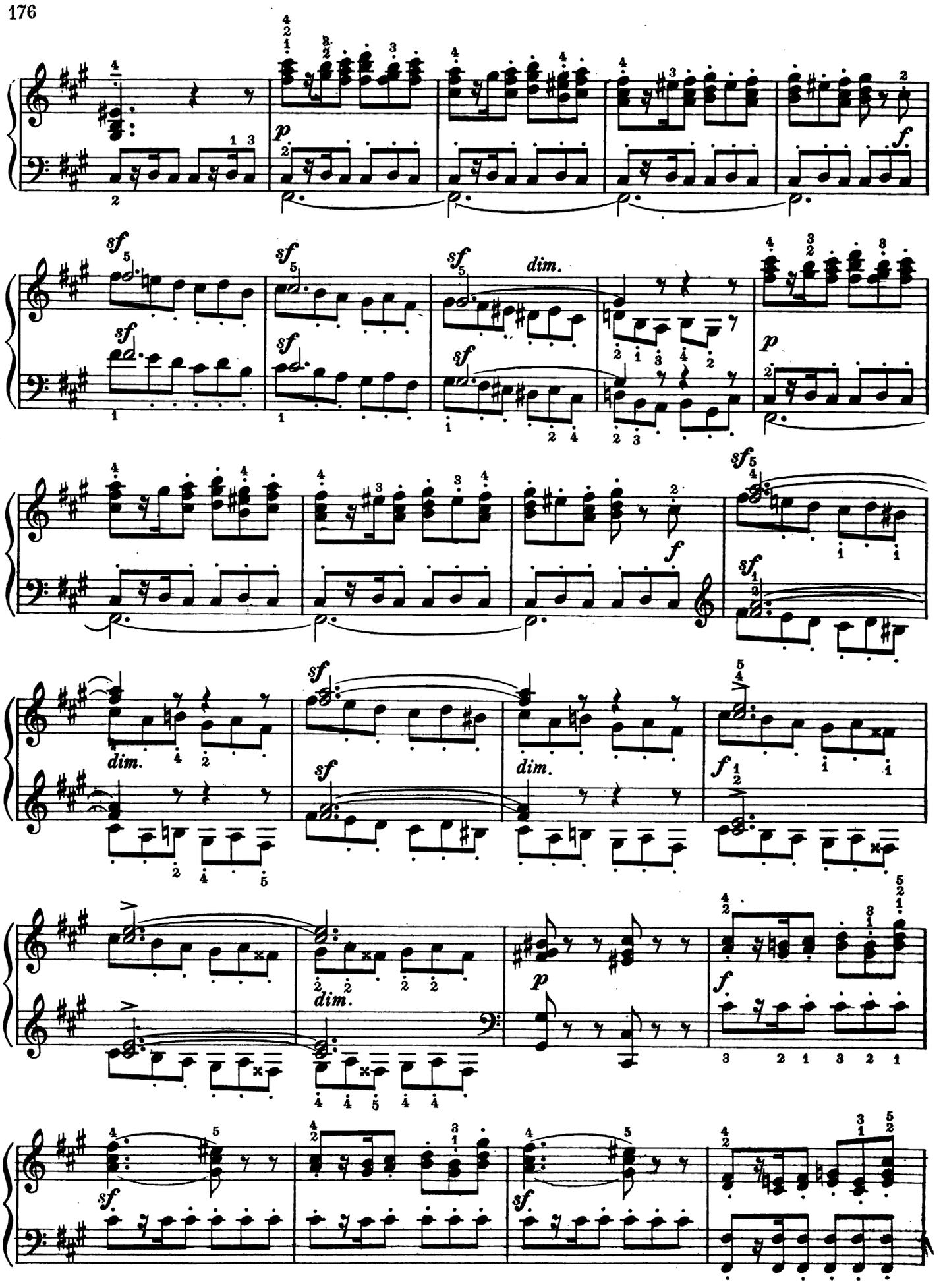

cresc.
p
sf
Pedal (with discretion)
cresc.
p
dimin.
ten.
pp
staccato
al
cresc. sempre staccato
cresc.
f
l.h.
cre
scen
do
sf
f
sf

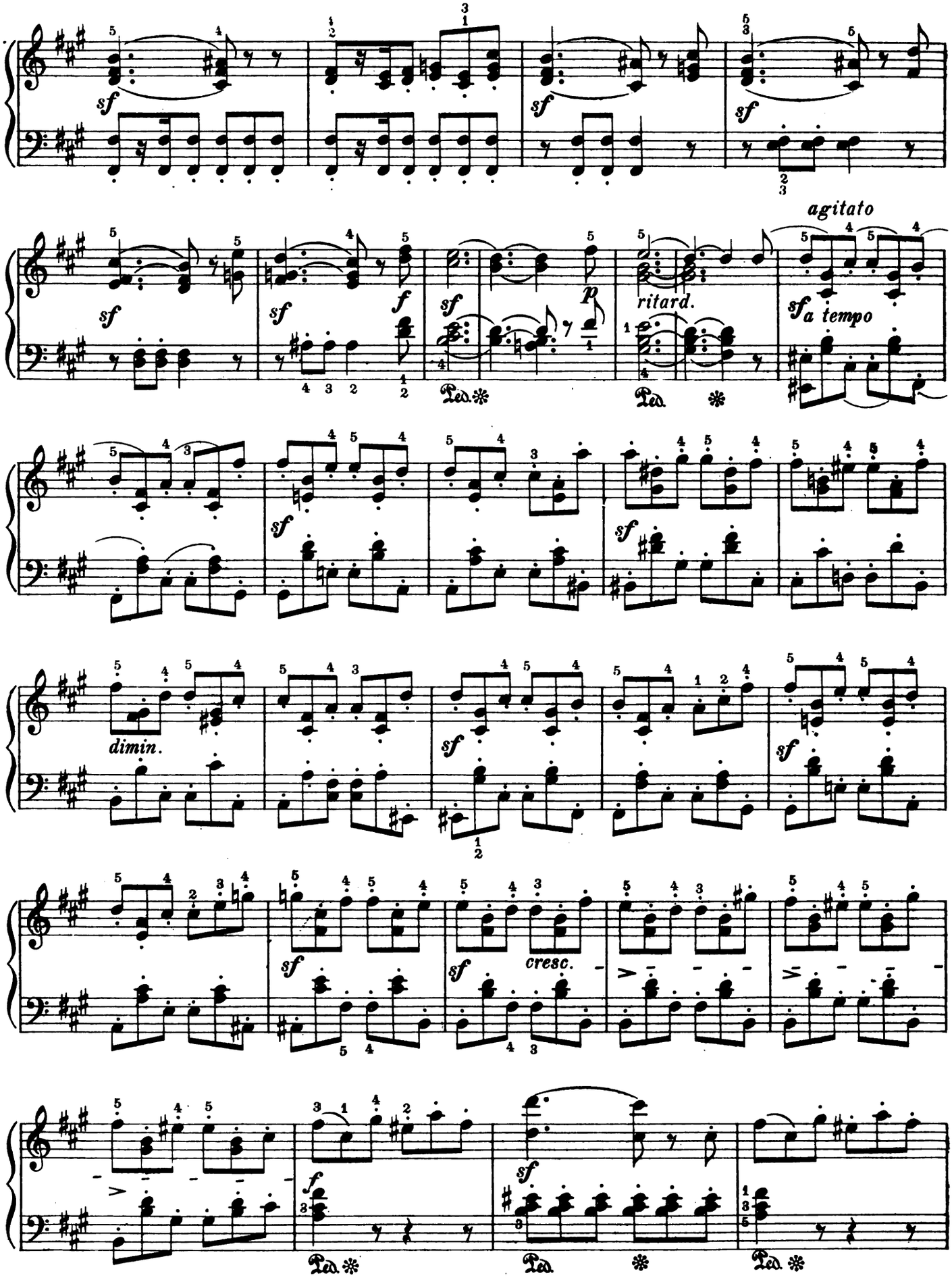


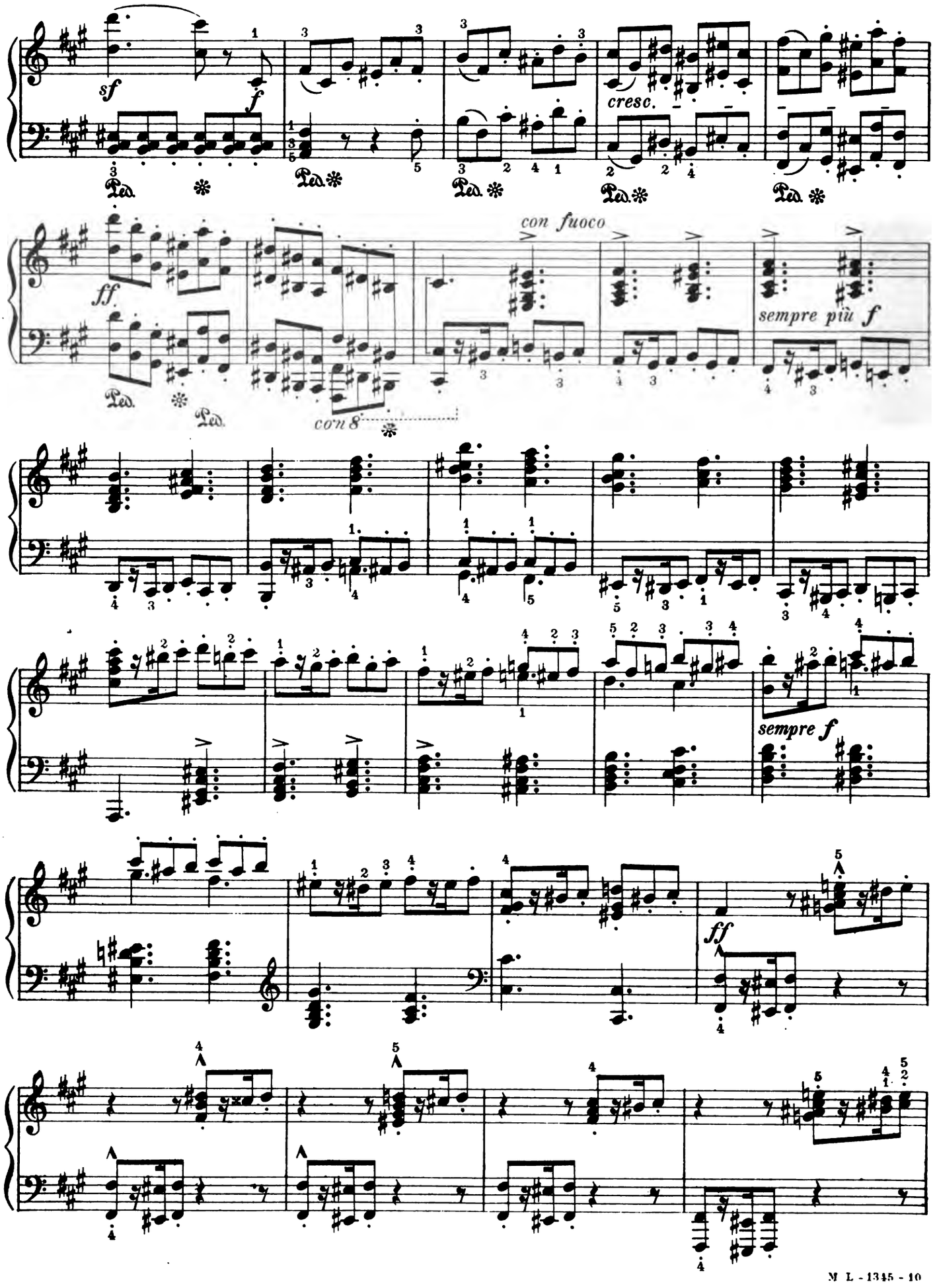
a) These slurs merely indicate the concealed phrasing, but do not cancel the staccato. A *very light* accent is permissible on each first and fourth beat.

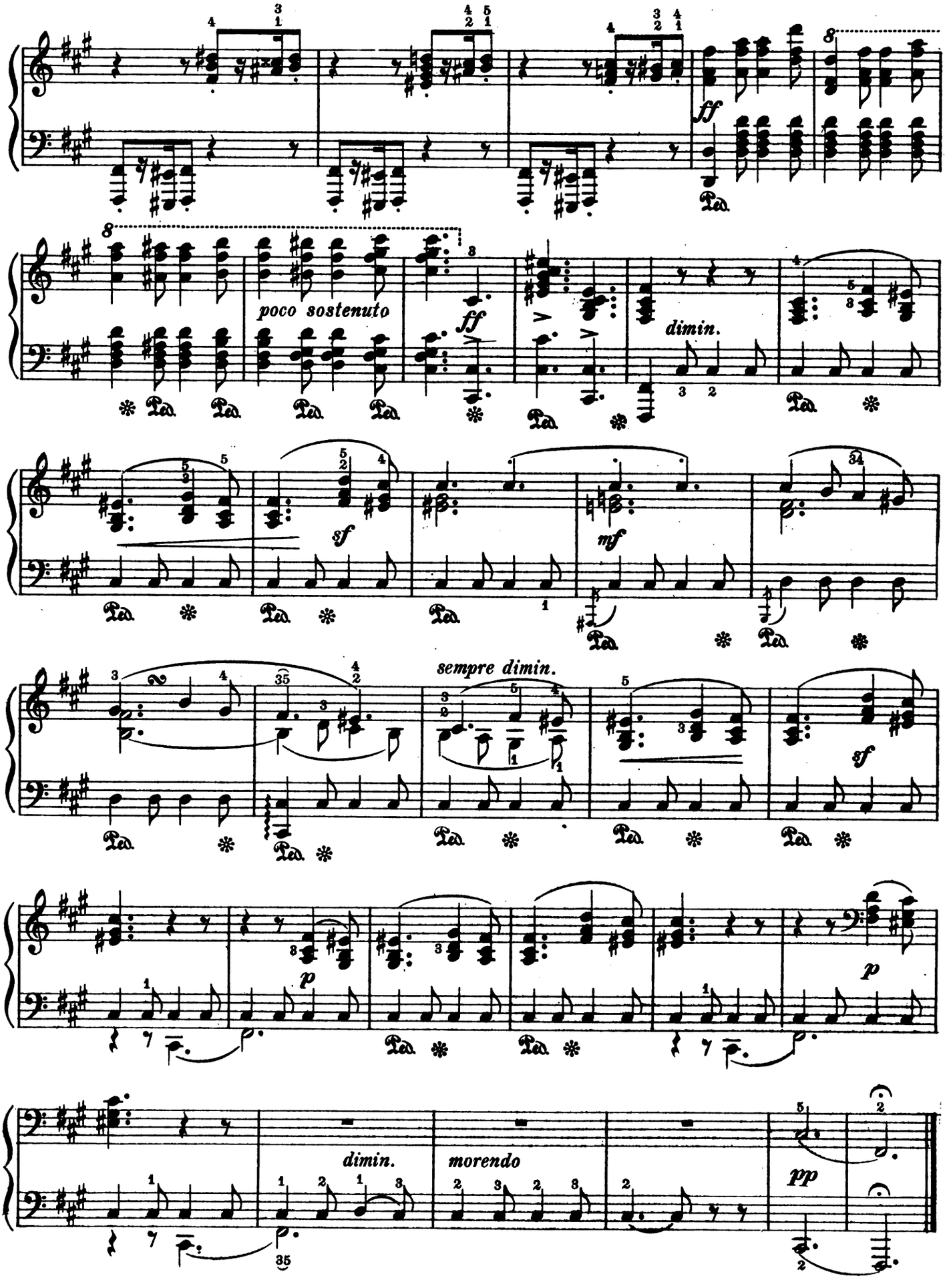

f
cresc.
ff
espressivo
mf
sf
p
sf
p
dimin.
pp tranquillo
ten.
dimin.
poco a poco


ten.
ritard.
pp a tempo
sempre staccato
cresc.
poco
a poco
più
marcato il basso
f
cre
scen
do
al
ff
Ped.
di
minuendo
simile


p
f
sf
dim.
sf
dim.
sf
dim.
f
p
f
sf


sf
sf
sf
sf
sf
f
sf
p
ritard.
agitato
sf a tempo
Ped.
Ped.
sf
sf
dimin.
sf
sf
sf
sf
cresc.
f
sf
Ped.
Ped.
Ped.


sf
f
cresc.
ff
con fuoco
sempre più f
con 8
sempre f
ff
Ped.


ff
poco sostenuto
ff
dimin.
sf
mf
sempre dimin.
sf
p
p
dimin.
morendo
pp

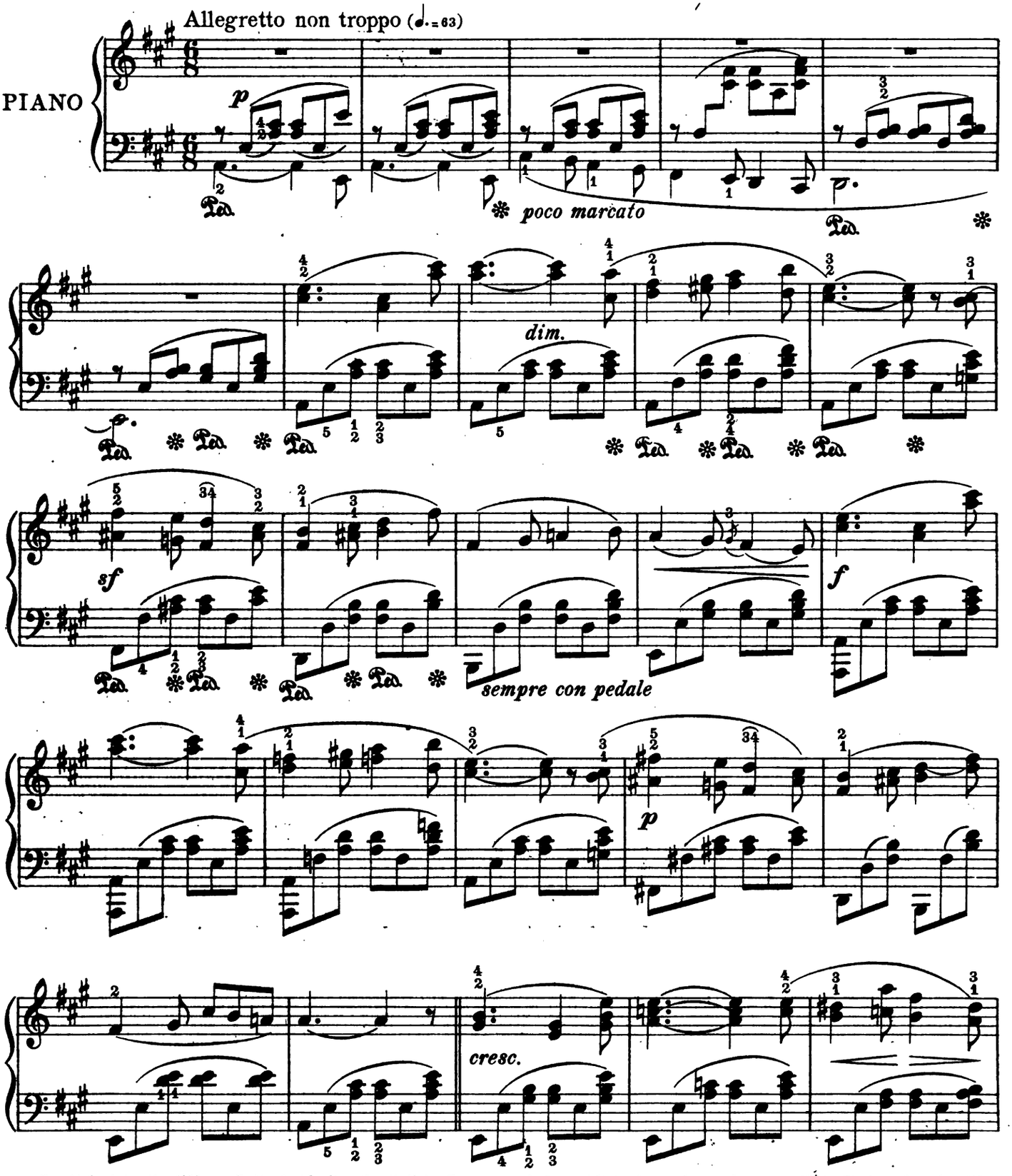
GONDOLIER'S SONG

(GONDELLIED)

(Date of composition uncertain*)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



*) Published in the "Neue Zeitschrift für Musik," in January, 1842; published singly in January, 1851. To be played with gentle but earnest expression; the melody prominent, and the lowermost bassnotes somewhat accentuated. The pedal is necessary, throughout, but must be carefuliy used.

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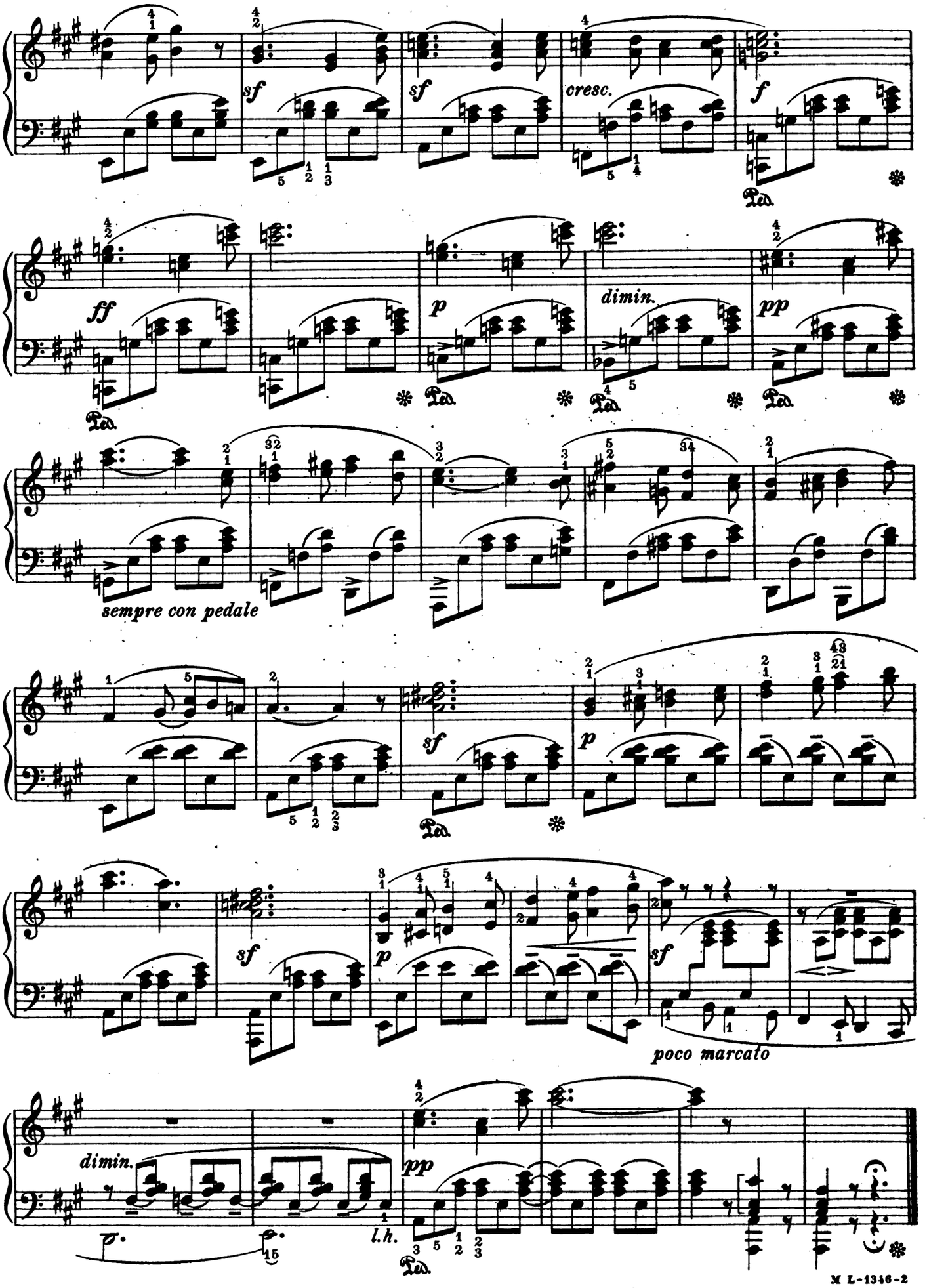

sf
sf
cresc.
f
Ped.
ff
p
dimin.
pp
sempre con pedale
sf
p
sf
p
sf
poco marcato
dimin.
pp
l.h.

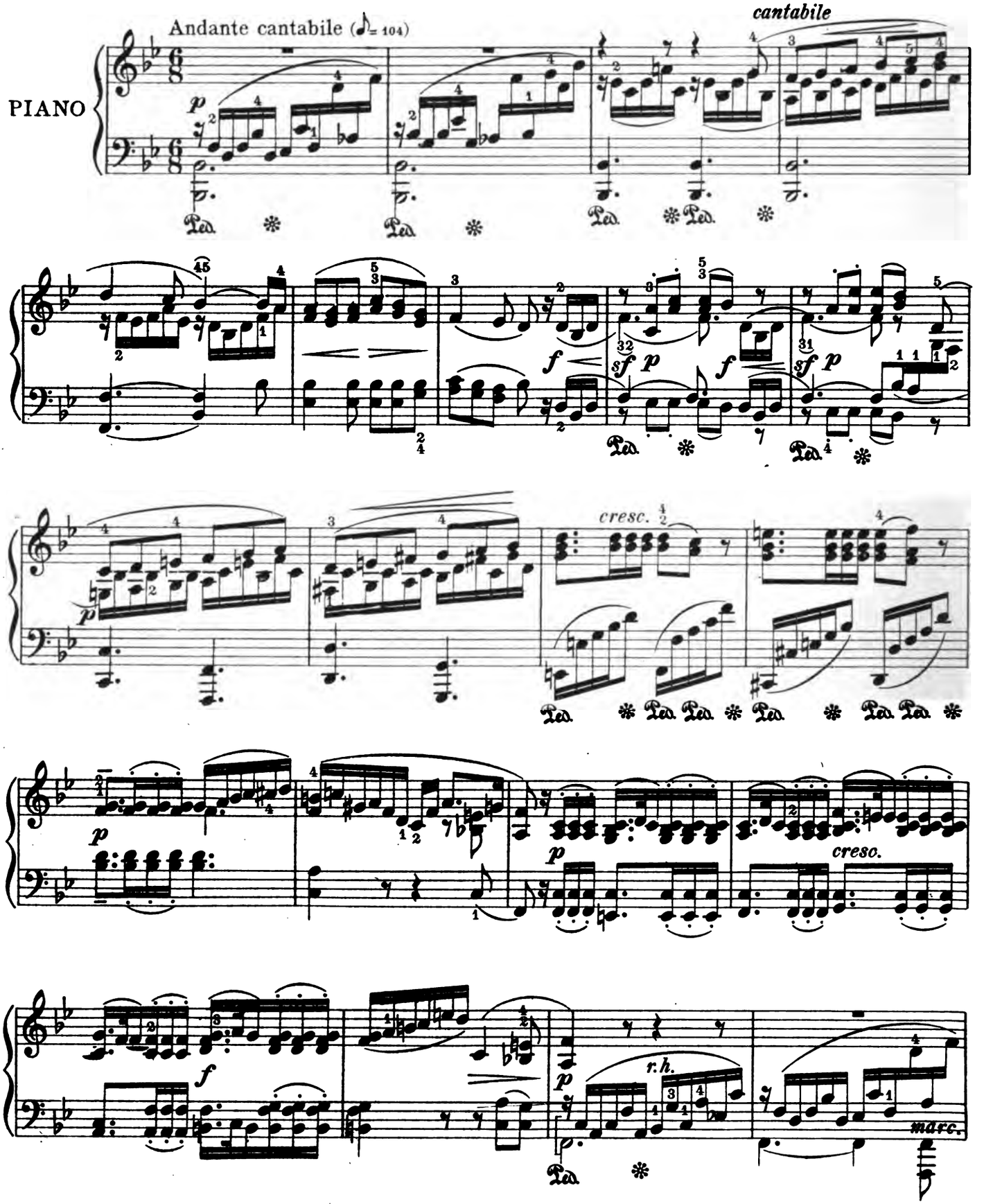
ANDANTE CANTABILE, in B♭ Major

Nº 1 OF "TWO PIANOFORTE PIECES"

(Published in 1860)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



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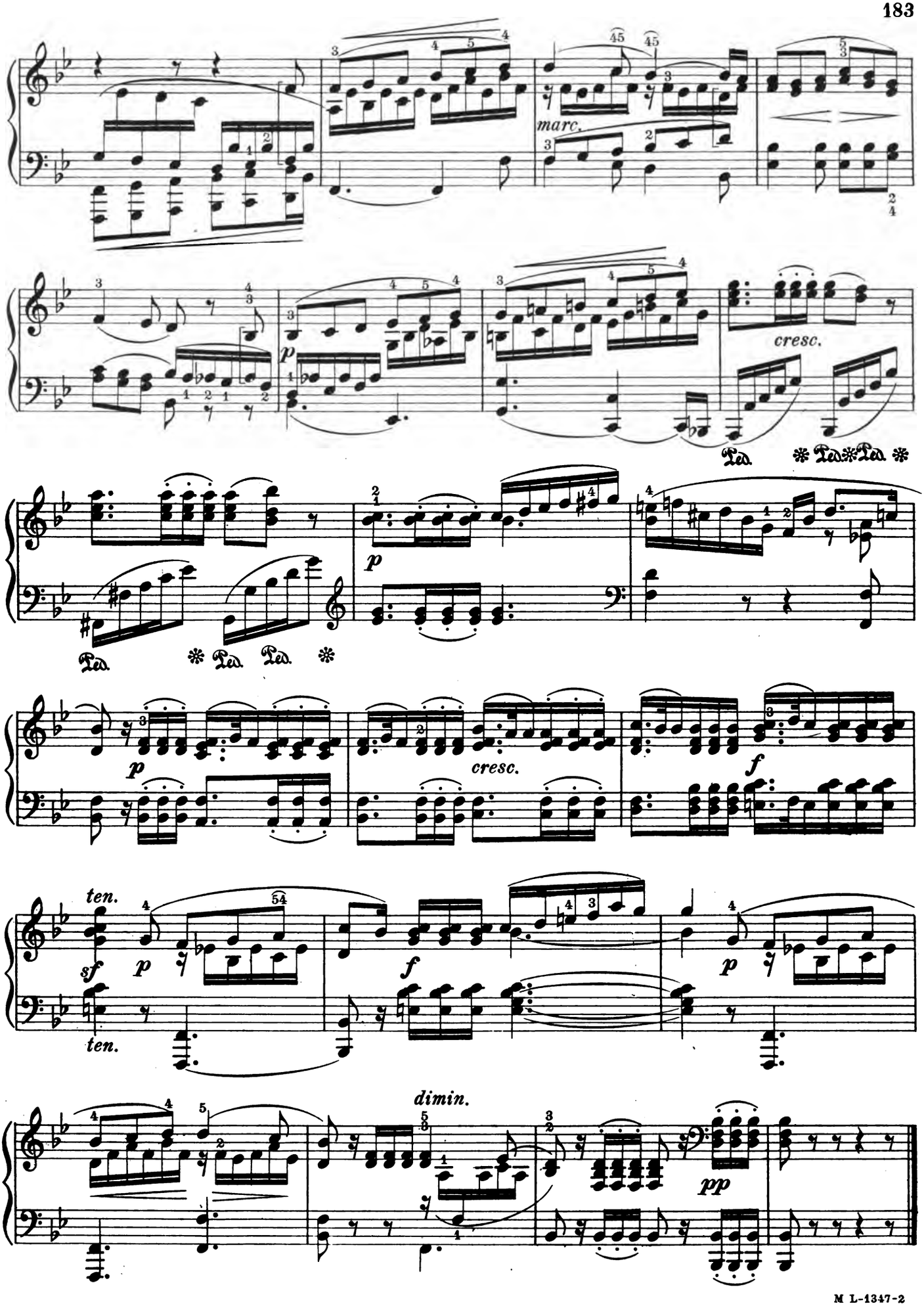

marc.
cresc.
Ped. * Ped. * Ped. *
p
Ped. * Ped. Ped. *
p
cresc.
f
sf
ten.
p
f
ten.
p
dimin.
pp

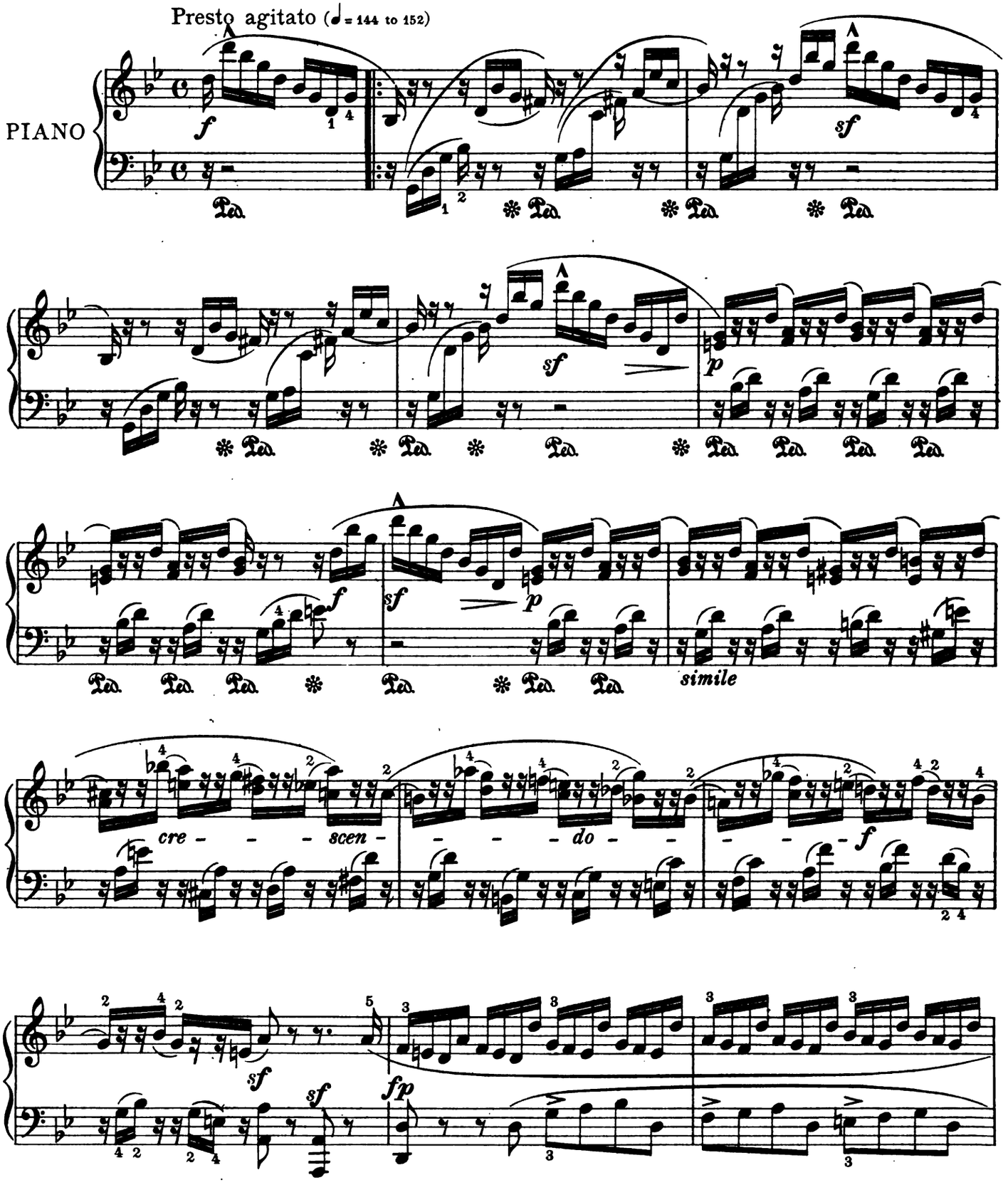
PRESTO AGITATO, in G Minor

Nº 2 OF "TWO PIANOFORTE PIECES"

(Published in 1860)

Edited by Dr. Percy Goetschius

FELIX MENDELSSOHN



The Presto Agitato should be played very rapidly, evenly and smoothly; not too strongly, but brilliantly, and with occasional emphatic accents. The pedal must be employed throughout, but carefully.

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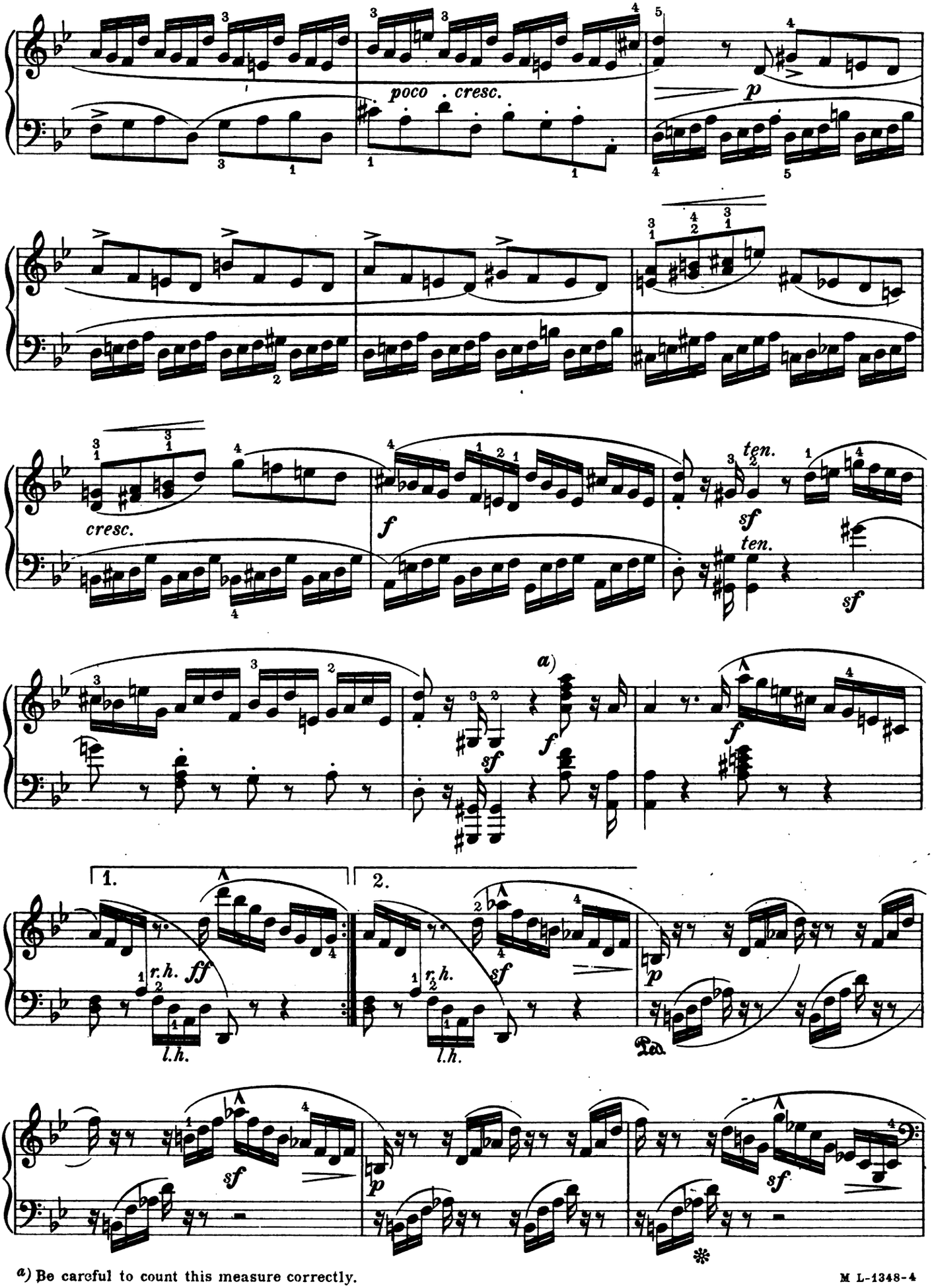
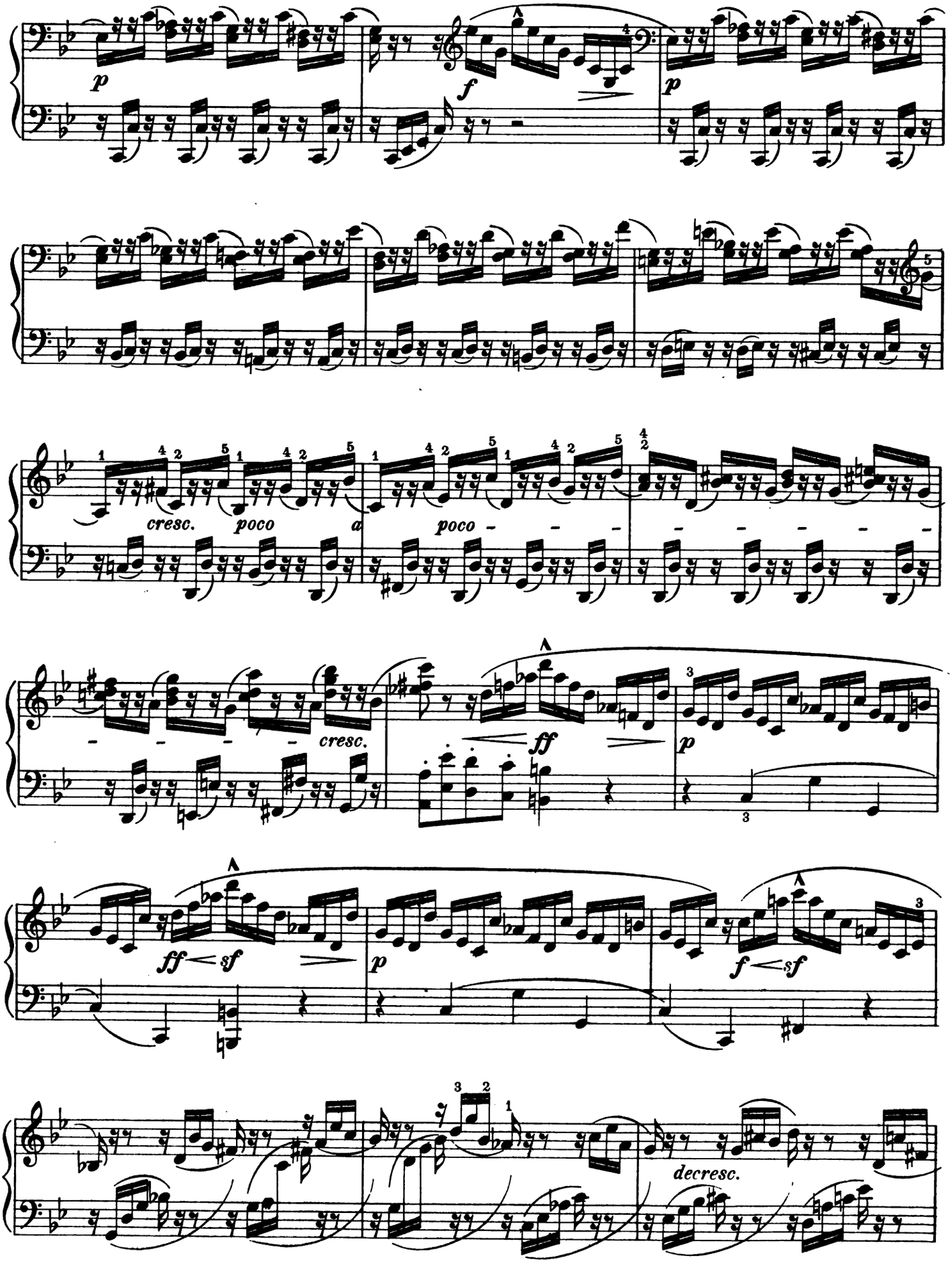
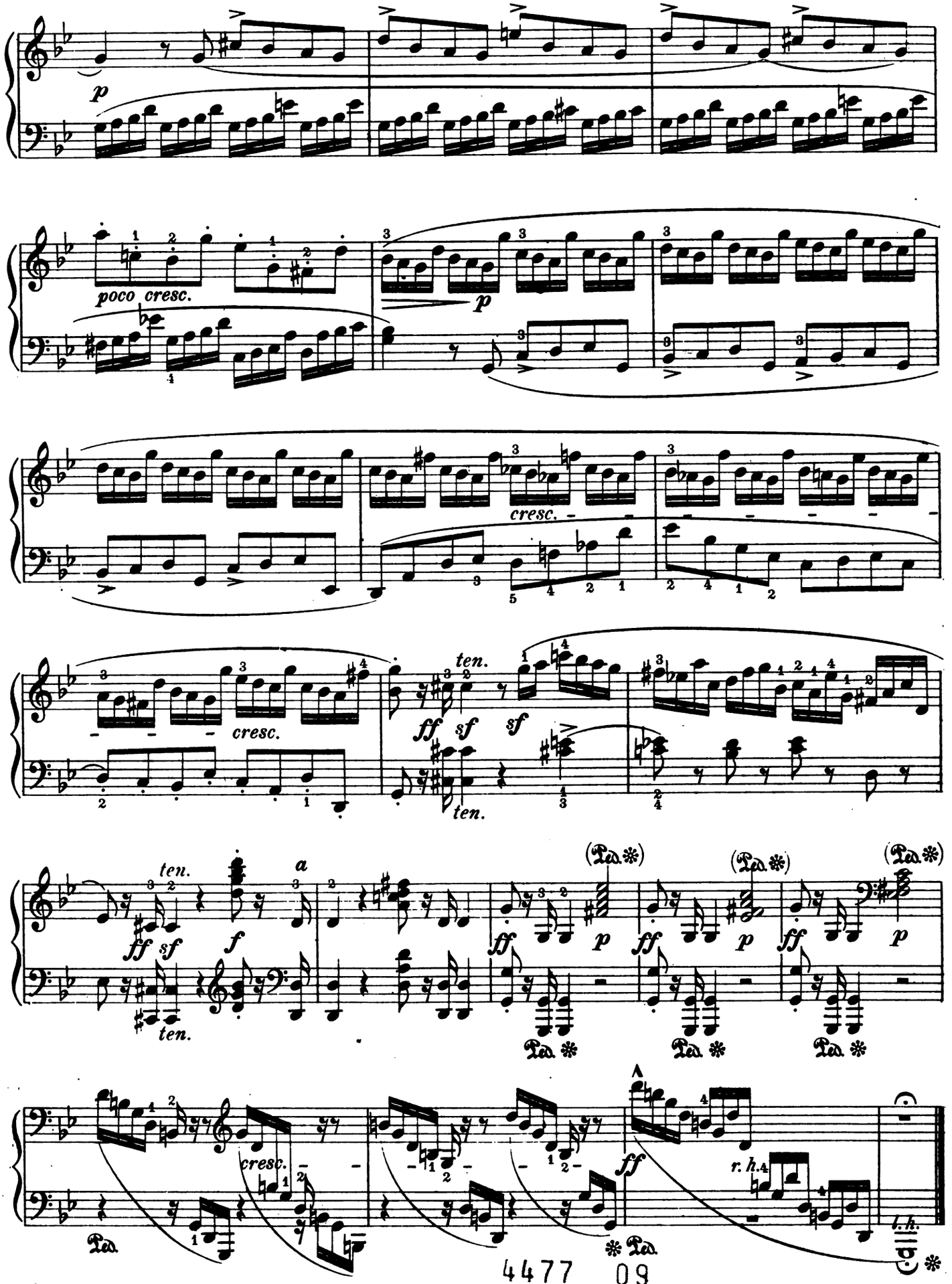


a) Be careful to count this measure correctly.


p
f
p
cresc.
poco
a
poco
cresc.
ff
p
ff
sf
p
f
sf
decresc.



a) Be careful to count these two measures correctly.

4477 09

3 2044 076 180 819